IN THIS ISSUE: THE DECLINE OF MODERNITY .... By Alfredo Casella

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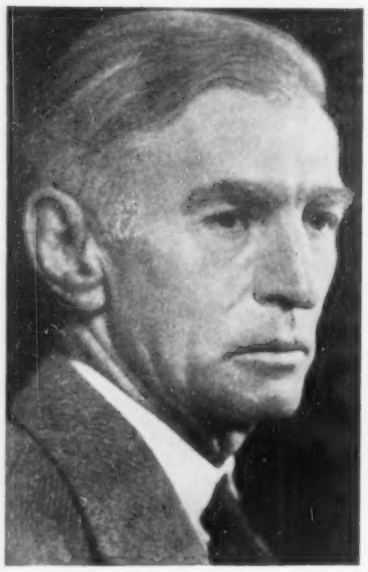


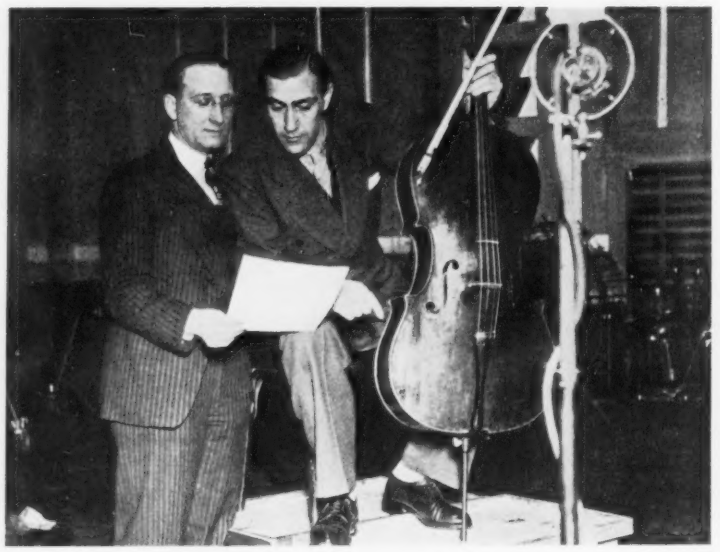
DAVID MANNES
is conducting the sixteenth season of free symphony orchestra concerts at the Metropolitan Museum of Art, New York.

NATHAN MILSTEIN,
violinist, includes among his coming engagements appearances as soloist with the Chicago Symphony Orchestra on March 22, 23 and 27; with the Cleveland Orchestra March 29 and 31; and on April 7 with the New York Philharmonic, his second appearance of the season with that organization.

GENA BRANSCOMBE
conducted her choral composition, Youth of the World, in Boston on March 20, when she was honor guest at a luncheon in the Hotel Statler given by the Professional Woman's Club of Massachusetts.

PAUL ALTHOUSE
recently spent an industrious week. The tenor sang Tristan and Isolde for the first time at the Metropolitan Opera on March 16; was soloist with the Baltimore (Md.) Symphony Orchestra on the 18th; appeared in a performance of Madam Butterfly with the Metropolitan in Philadelphia on the 20th; and at the Sunday Night Concert of this organization on the 25th in an all-American program. (Photo by Hartsook.)

MYRA HESS,
English pianist, completes her current American season on April 15 in California. Next January she opens another season here with an appearance with the Detroit Symphony Orchestra.



IVOR NEWTON and GREGOR PIATIGORSKY
about to make a phonograph record in London.

RUGGIERO RICCI and PAUL STASSEVITCH,
with whom the youthful artist has been studying for more than a year. He spent last summer in Norway with the violinist-conductor. This season young Ricci has fulfilled seventeen engagements, including a concert at the White House and appearances with the St. Louis and Toronto Symphony orchestras. (Photo by Renato Toppo.)

HARRY KAUFMAN
was assisting artist with the Musical Art Quartet in the Franck quintet at the Washington Irving High School, New York, on March 16, and at Town Hall, New York, on March 20.

NELSON EDDY,
baritone, gave a New York recital on February 18 at Town Hall. After this he continued a concert tour which extends into May. (Photo © Bachrach.)

MR. and MRS. HALL CLOVIS (ELEANOR STEELE)
sailed recently for a tour of Europe. They are shown here with Mme. Schoen-René, with whom they study their programs and rôles.

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MUSICAL COURIER

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New Germany Celebrates National "Composers' Day"

Old Guard in the Foreground, Hindemith the Only "Radical"—Reutter's Grosse Kalendar Reaches Berlin—Pfitzner's Quartet quâ Symphony—Much Schumann Heard in Recitals—Playing for the Great Unwashed—Max Fiedler Inaugurates Beethoven Cycle

By FRANK PATTERSON

BERLIN.—February 18, "Composers' Day" in the new Germany, was fittingly celebrated by letting the composers themselves have their say. They had it, first in the way of arguments setting forth their views of everything concerning their profession, and then in a monster festival concert where they conducted their own works.

Most of the composers were of the Old Guard: Siegmund von Hausegger, E. N. von Reznicek, Georg Schumann, Paul Graener, Hans Pfitzner, Strauss—but Paul Hindemith was also included in the gathering—though it seems that some of the reactionaries think he should not be. His "Boston" symphony for brass and strings was received with a few feeble hisses that were instantly buried under an avalanche of applause.

The National Socialist government has taken under its wing every branch of endeavor that can be useful to the State. Among the most favored is music, and the most favored among musicians are the composers. Composition is to be controlled only to the extent that it must be "German" (this writer does not understand how or by whom this is to be determined). In so far as is possible, the successful composer is to be given the power to earn his living by his creative work. The government has taken over the old Society of Composers and will now protect the composer in matters of copyrights, performing rights, etc.

Furthermore the government now considers musical composition as of importance to the State, and the way of the composer is to be made easier—in the sense presumably that a new composition by a new composer is no longer to be considered as something to be fought shy of but rather as something of practical worth for which there is a demand. One thing that was made particularly clear especially by Richard Strauss, is that musical composition must be firmly established as a profession. This is a principle Strauss has long fought for and in his address he called attention to the thirty years of preliminary work that has led up to present-day developments.

As a part of the Composers' Day celebrations, a festival performance was given in the Staatsoper of Strauss' Arabella; and, for the first time in Berlin, Hermann Reutter's oratorio, Der Grosse Kalendar, at the Singakademie.

THE GREAT CALENDAR—NOT SO GREAT

Evidently, if such a work as this is welcomed by the new State, modernism is in no danger of political persecution nor can "controlled production" be feared. It seems indeed that it is not so much—if at all—the musical trend that is to be opposed, but cliques, mutual admiration societies, and the like. As the reader will perceive, this writer is trying to give a faithful picture of developments here but is very much puzzled. But there is nothing puzzling about this new oratorio. It consists, musically speaking, of old and commonplace melodic ideas dressed up in harmonic modernisms. It is a text set to music that has no relation whatever to its meaning or significance. If it were intended as a burlesque or caricature it would be more easily understood, if not more entertaining. Plainly stated, it was a bore.

The text is a collection by Ludwig Andersen, of writings having relationship with the seasons of the year. Some of it is religious, some has to do with rhymes of the peasants. The opening is the birth of Christ; then January and its cold; Carnaval, Ash Wednesday; March; the Passion and Easter—and so on; it is not necessary to tabulate the whole. It is a very attractive text, full of Teutonic folk idiom, the flavor and texture of popular thought. It might have been the inspiration for a work of impressive worth, but the score is a mess of bad Rimsky, bad Ippolitoff-Ivanoff, bad Tschaikowsky, hootchy-kootchy Orientalism, German folk-song, authentic in the voice part, but jeered at by such harmony—say, rather, discord—as would set the American dentist's best set of false teeth on edge; ostinatos rivalling Malipiero in everything but effectiveness; pedal basses in every register from the lowest to the highest, and sustained throughout entire musical numbers.

That is one side of the picture. The other side discloses the fact that Reutter is a musician technically fully equipped. He knows his harmony and his counterpoint, how to create orchestral color and sonority, how to write for the solo voice or the chorus, how to build a climax. That he writes as he does is either a matter of wilfulness or of personal taste. He certainly scorns tradition. The fact that all of the recognizedly great composers have adhered to certain conventions for the expression of given types of sentiment and emotion means nothing to Reutter.

The work was fairly well presented by the Singakademie chorus under the direction of Georg Schumann, with Mia Neusitzer-Thoennissen, soprano, and Paul Lohmann, baritone, as the soloists.

PFITZNER'S QUARTET-SYMPHONY

Pfitzner's C sharp minor symphony, op. 36a, made from the string quartet, op. 36, was the "novelty" at the latest Furtwängler concert and was listened to with interest if not with delight. The work has its moments but is far too long for its emotional content, is diffusive and discursive, and lacks cumulative intensity. It was mildly received. Perhaps unfortunately, the opus found itself in noble surroundings between Bach's suite in D, Schumann's A minor piano concerto (played by Edwin Fischer) and the funeral march from Götterdämmerung.

Furtwängler's force, precision and emotional depth and fervor were inspiring to his

(*Continued on page 22*)

Le Astuzie di Bertoldo Is Premiered at Genoa

Work by Ferrari-Trecate Wins Marked Popular Success—A Comic Subject Treated in Classical Manner—Opera Semi-Seria—Excellent Performance—Mulè Conducts

By RAYMOND HALL

GENOA.—Two unusual things happened recently at the old Teatro Carlo Felice, Genoa's opera house. The first was a world première. It was almost a generation since this maritime mart launched its last new opera (Monleone's Alba Eroica, 1910), and it had come to be accepted as a maxim that Genoa was the worst of the large Italian cities for the baptism of lyric novelties, or anything new in art for that matter. The second surprise was that this première scored a triumphant success. The frugal, phlegmatic and industrious Genoese are not susceptible to emotional expansions, but on this occasion they unexpectedly overturned the tradition. The circumstance gives added importance to the event if one may accept the argument that the success should logically be double elsewhere.

The hero of this affair is the Piedmontese organist-composer Luigi Ferrari-Trecate, and the score that did the trick is a "jocose opera" in three acts and four scenes, entitled Le Astuzie di Bertoldo (The Wiles of Bertoldo). A strong pilot, Giuseppe Mulè, steered the bark skillfully into port. Thanks are also due to the discrimination and foresight of the Hon. Corrado Marchi, the progressive director and recently apopinted governmental commissioner of the Carlo Felice. Under his sage administration Genoa's lyric stage is fast gaining artistic prestige, in the face of heavy financial handicaps.

Luigi Ferrari-Trecate (born in Alessandria, 1884), an unfamiliar name to most American readers, may be best remembered as the author of two lyric fables which have attained notoriety in Italy. The first, Ciottolino (Rome, 1922), on Forzano's book—a great favorite with children—is one of the few Italian scores of its type that have held the boards persistently for over a decade; it has just finished a run at the Rossetti Hippodrome of Trieste. The second, Beauty and the Beast, had the distinction of being selected by Toscanini for production at La Scala in 1926, although it was not successful. Ferrari-Trecate studied at Parma and at Pesaro under Mascagni, and has identified himself with the musical life of Parma where he teaches organ and composition and is director of the local conservatory since 1929. He is an unobtrusive but respected musician.

A POPULAR ITALIAN LEGEND

The tale of the astute peasant Bertoldo, far-famed for his witty maxims and clever exploits, is one of the popular Italian legends which through numerous regional variants, acquired its most characteristic physiognomy in the quick wit and rugged sense of the Bolognese countryside, where G. C. Croce penned his classic fable (as well known here as Andersen or Grimm in the North). Two later Bolognese writers have elaborated the material. First, Ostilio Lucarini some years ago reduced to a dialect comedy the first and most theatrical part of the Croce trilogy, describing Bertoldo's adventures when called to the court of King Alboino at Verona, "in the times of playing-card kings," when monarchs were patriarchal and chummy with their subjects. It was a great success.

Then Carlo Zangarini (librettist for Puccini in Fanciulla del West and for Zandonai in Conchita) made an opera book of it. He used substantially the same scenic material as in the play but changed the Bolognese dialect to Italian and added lyric elements to the plot, chiefly in the romantic personages of the king's son and the shepherdess, wedded with Bertoldo's aid. Though this lover

(*Continued on page 24*)

American Tenor for Vienna Opera Première

VIENNA.—Clemens Krauss and Dr. Lothar Wallerstein, *régisseur* of the State Opera, have accepted Julius Bittner's new opera, The Violet, for production. The première will take place next October, with Adele Kern and Charles Kullman, American tenor of the Berlin Staatsoper, in the principal rôles. The composer, who also wrote the libretto, created the rôle of the *Feldmarschalleutnant* specially for Richard Mayr.

A. R.

Colon Opera Announces Plans for Season

Muzio, Pons and Schipa Among Artists Engaged—Subsidy Fund Increased to 1,000,000 Pesos

BUENOS AIRES.—The Argentine capital is looking forward to the winter season at the Colon Opera, which is to open as usual in the latter part of May. The general director, Athos Palma, who is now in Europe arranging for the engagement of conductors and singers, has announced that Ettore Panizza will be the chief conductor of the Italian series. Fritz Busch is again to direct the German operas. Mr. Panizza is a native of Argentina, and his return from European achievements is arousing much interest. Busch's schedule includes the local première of Strauss' Arabella. Claudia Muzio, Lily Pons and Tito Schipa are to be heard again at the Colon.

The sum of 800,000 pesos, which was first considered for the financing of the season, was increased to 1,000,000 pesos, due to the fact that the economic plans for national recovery brought a depreciation of the peso.

The Colon orchestra, chorus and ballet corps have had their engagement extended to ten months a year, and they have begun to offer popular performances at several parks and stadiums.

J. M. W.

Toscanini to Conduct at Salzburg Festival

VIENNA.—The program of the Salzburg Festivals for 1934 provides some pleasant surprises. Toscanini and Furtwängler will conduct two concerts each (Toscanini, August 23 and 30, Furtwängler, August 6 and 10); Bruno Walter, Richard Strauss, Clemens Krauss, Vittorio Gui, and Sir Thomas Beecham will conduct one each. Krauss devotes his concert exclusively to Slav masters. Dvorak's Stabat Mater will be performed for the first time in the Salzburg Cathedral. Richard Strauss conducts Fidelio on July 28 and August 14. The cast for Don Giovanni, led by Walter and stage-directed by Ehrhardt, includes Dusolina Giannini, Virgilio Lazzari and Ezio Pinza. It is announced that, besides the artists of the Vienna State Opera, Hans Grahl and Dorothee Manski have been reengaged.

A. R.

No Advertising on German Air

BERLIN.—Radio advertising has been forbidden in Germany. This is part of the Nazi government's plan for reforming the purpose and content of broadcast programs.

F. P.

Art of Eminent Violinists Wins Approval of Parisians

Erica Morini and Jascha Heifetz Score with Recitals—Lener Quartet Features Beethoven—Other Tonal Doings in French Capital

By IRVING SCHWERKÉ

PARIS.—This week's music was distinguished by much good violin playing. Erica Morini gave an admirable recital in the Gaveau Hall. She was accompanied by Conrad Neuger. There was a large crowd, enthusiasm ran high, recalls and encores were in order. Miss Morini's list included the Glazounoff concerto, Chaconne by Bach, Polonaise by Wieniawski, pieces by Couperin, Beethoven and Tartini. Extras were Serenade Espagnole by Chaminade-Kreisler, waltz in A flat by Brahms (A major for the fiddle), and Kreisler's arrangement of Farewell to Cucullian. Miss Morini gave a brilliant and vigorous performance, playing in a vibrant and personal manner, that was delightful to hear.

Jascha Heifetz was heard in a recital in the Champs-Elysées Theatre, and filled that spacious auditorium. His success was tremendous, and when the music was not going on, cheers and ovations were. Arpad Sandor was at the piano. The program comprised sonatina in G minor by Schubert; Sarabande, Gavotte, and Musette by Bach-Heifetz; sonata by Richard Strauss; fourth concerto by Vieuxtemps, and various pieces by Brahms, Albéniz-Heifetz, Tedesco and Wieniawski. What is there to say when such perfect violin playing is the object of remark? What a beautiful technic, what beautiful phrasing. I was lost anew in admiration for such extraordinary perfection. The program was interesting, but I must confess that the Strauss sonata strikes me, every time I hear it or look at it, as an elaborately tedious piece of work.

LENER QUARTET

The Lener Quartet is enjoying tremendous success giving (as is its annual habitude) a series of concerts in the Gaveau Hall, playing all the Beethoven quartets. At its first concert, the quartet did the first, seventh and third, and as the qualities of its art are internationally known, I need only say that the capacity audience hung with rapt attention on every note and quaver, and at the end of the seance showed its appreciation in a rousing ovation.

(*Continued on page 28*)

Philadelphia Orchestra to Present Operas

On the heels of the announcement that the Metropolitan Opera Association would not visit Philadelphia next season, the Philadelphia Orchestra Association made public a plan to devote ten of the thirty weeks in its 1934-35 season to the presentation of opera. Plans are still tentative, but it is expected that every third week will be given over to opera, three performances to be given during the week so that the Monday, Friday and Saturday patrons each would have opportunity to attend.

THE DECLINE OF MODERNITY

By ALFREDO CASELLA

Translated by Lilian Gibson

DEDICATED TO LEONARD LIEBLING

IN the first place, I wish to warn the reader that the ideas and general lines of thought set out in this article are those of an Italian of 1933. As such they may appear difficult of acceptance, or even inimical, to many European and American composers, who are still struggling with problems that we consider superannuated. It has, however, always been the mission of Italy in the great periods of her history (and the Italy of today is on the threshold of another memorable era) to offer to Europe a conception entirely her own—the conception of a race that owing to its unique geographical position and its centuries of history, regards European problems from a viewpoint different from that of all other races.

We are surfeited today by endless repetitions to the effect that art (and not only the art of music) is decadent as compared with that of the past. Every day the majority of critics deplore the errors and aberrations of contemporary art. Especially do they lament what (to use their own words) they call the absence in this luckless era, of a genius of the stature of a Rembrandt, a Beethoven or a Goethe. It must be conceded that such lamentations derive a momentary, though not negligible, strength from the fact that the last twenty years have given birth to an unfortunate estrangement between art and the public. In the musical and plastic arts crisis has followed crisis in violent succession. To mention only a few of these: "Impressionism," "Atonality," "Cubism" and "Objectivism." Meanwhile, the public, disconcerted by these all too rapid changes, stood pat on its former placid pre-war positions. It not only evinced a daily increasing and obstinate distrust of every new artistic form but also displayed a decided aversion to anything in the current movement that suggested a departure from the romantic past, such romanticism being the only form of artistic sensibility which is still in strict sympathy with the emotional necessities of the masses.

MISTAKES OF REVIEWING

Never has there been a greater need for coöperation in the world of criticism. Vigilant and well orientated as regards current events, the critics instead of wasting time repeating that the present period cannot be compared to that of Phidias or of Lorenzo il Magnifico, should take the misguided and suspicious public by the hand and by dint of persuasion should dissipate, one after the other, all the misunderstandings of the post-war period and legitimize contemporary art by sheer force of argument, thereby bringing about a new intimacy between the artists and the public. Later on, if it appeared desirable such intimacy might be transformed into a real love on the part of the masses for the art of this century. However, a painful and inexplicable fatality will apparently for a long time to come exclude this kind of criticism from the pages of our leading papers. And so there seems little else to be done than to place our trust in Providence!

Meanwhile, it would be a waste of time to mourn the inadequacy of modern criticism. It may, however, be well to reflect on the principle that there is no error which does not contain at least a particle of truth, which might have been the origin of the above lamented estrangement between the artists and the public.

While the most terrible war ever known to history was raging, some people, evidently from lack of anything better to do, were wondering whether things would ever be the same again after the war was over. The prophecy of poor King Alfonso XIII of Spain that, instead of Pirandello's title "Better than before" the world would be "worse than before," has become famous. It would be puerile to attempt to enumerate even briefly the social and political destructions and upheavals and also the immense efforts towards world reconstruction that resulted and are still resulting from the war. We will therefore confine ourselves to the consideration of what has taken place since 1914 in the artistic, and more particularly in the musical, world.

Romanticism was an artistic movement which owed its origins to powerful individualities, great artists overflowing with passionate and generous spirit. Like all important cycles of human thought it was bound to experience (as it actually did) a period of decadence. This was a consequence of the heights it had achieved and could not indefinitely maintain. This decadence fills the whole of the last quarter of the last century, until 1914, the year with which the so-called nineteenth century really closes. In no branch of artistic creation do we find during that period any figure worthy, either by vigor of genius or by force of irradiation, to be placed beside the names of those who made Romanticism great. It is indeed obvious that Debussy is neither a Wagner nor a Verdi and that Monet is not comparable to Courbet or Ingres. This state of decadence which today we consider as a period of general and also physical lassitude and fatigue, brought in its wake the precipitation of the "chromatic crisis," which had reached its culminating point in Tristan. While the "malady" of music gradually declined into the phenomenon of Atonality, that other spiritual phenomenon, called "Verism" arose, a form of art which is merely the outcome of positivism and materialism, the theories that triumphed during the last century.

ALFREDO CASELLA.

A painting by Giorgio de Chizico, from the private collection of the composer. (Photo by Fabbri, Rome.)

REBELLIOUS POST-WAR SPIRIT

After the war there arose more or less everywhere a completely new and rebellious spirit which immediately assumed a violently anti-romantic form. It appeared an urgent necessity to eradicate from modern art every link that bound it to the abhorred romantic past. The birth of a new artistic sensibility as a result of recent political and bellicose events was proclaimed in stentorian tones. This rapidly led up to the enthusiastic and iconoclastic attitude of a whole young generation which loudly asserted that art should be "inexpressive." As a matter of fact, this anti-romantic spirit, bent on the production of a "constructed," rather than an "expressed," art, had already had a precedent in the pre-war movement of Cubism. This in its turn had shattered the Impressionism of the last century. In the impressionistic and anti-veristic Italy of the last years the ground for this movement had been well prepared by the anti-melodramatic crusade which—towards the end of the last century and during the first ten years of the present—had resulted from the Wagnerian intoxication.

Meanwhile the musicians were mercilessly fighting Romanticism. The urgent need for a reconstruction of every element of music was proclaimed in various parts of Europe; in certain schools Atonality reached its zenith; the Stravinsky "counter offensive" to restore menaced tonality was developed in all its magnificence; finally, jazz appeared to many musicians as being the new element capable of rejuvenating the perishing art of sound; and while all this (no small order) was taking place, the public, tired of so much strife, so many acts of faith, so many proclamations, so many theories, so many fundamentally contradictory attitudes, the good *bourgeois* public gradually absented itself from modern music. Realizing that the music of the past still afforded it the satisfaction of its human sensibilities, affirming its preference for the old composers, no matter whether classic or romantic, it remained supremely indifferent to the æsthetic squabbles of present-day musicians.

If we attentively consider most of the music written during the last fifteen years, it becomes evident that with the few exceptions due to composers, who although still alive may already be defined as great, its chief preoccupation is modernity at all costs. It is no less evident that this pseudo modernity, almost always based on subterfuges and prescriptions, has ended by constituting in itself the most boring of academic formulae. And the public, therefore, is by no means to be blamed if the all too numerous experiments which are offered it daily as specimens of authentic art, have made it in many cases incapable of distinguishing between art and imposture.

TAKING AN AESTHETIC INVENTORY

But today we are undoubtedly experiencing a return to normalcy of artistic expression. The anti-romantic spirit is gradually dying out and making way for a new artistic consciousness. This no longer considers Romanticism a public danger to be fought at all costs and by no matter what methods. Now that the spiritual movement which in music was called "objectivism," "pure music," "*Neue Sachlichkeit*," "neo-classicism," is declining and moving away from us (it is still a thing of yesterday, but in our age human ideas travel fast), we may safely proceed to take the æsthetic inventory of that recent past and to consider what music has gained by it. The advantages are three: First, that of having definitely done away with verism as a living artistic force (although, to tell the truth, this *forma mentis musicale* was pernicious not on account of its meagre artistic content but merely by reason of its considerable popularity). Second, that of having formed in us a definite sense of historical perspective which today permits us to consider the Impressionistic (that is to say the Debussy) movement as an offshoot and decadent form of romantic art, rather than as a reaction to Romanticism. The third and last of these results is that it creates in the best of us the "unconsciousness of expression" (to use a happy phrase of Massimo Mila's), expression which is now considered the life of the work of art but no longer its one and only purpose. These are beyond doubt the chief assets derived from that period of struggles which some critics would fain depict as nothing more than newfangled games or astute calculations. In reality it was a highly salutary and beneficial epoch.

RECENT TECHNICAL ADVANCES

For some time the technical conquests of the last twenty-five years seemed to many musicians comparable to the transit from polyphony to the conception of harmony. Today these conquests reveal themselves for what they are, namely, mere enrichments of the ancient musical language. The epoch of Atonality—like that of Cubism in the field of painting—is now closed. But the strange adventure has left its mark and has produced at least two musical masterpieces: Pierrot Lunaire by Arnold Schönberg, and Wozzeck by Alban Berg. Even jazz, which for some years was supposed to represent the chief salvation of music, has now reassumed its original function of practical art limited to the dance, and I do not believe that even in the United States there are today any serious composers who rely on the African-Hebrew syncopations for the construction of the future musical art of the nation. It may be assumed that for some time at least no great new technical movements towards perfection are to be expected in the musical world.

Thus the truth, now beginning to dawn in the minds of the artists that the only eternal and irreplaceable raw material of the art of all ages is humanity, is justified.

Now that after a long period of struggles, errors, suffering, experiments, crowned by a rich accumulation of stupendous achievements, composers have at their disposal a more complete sound language than was ever possessed of any other civilization, the obvious necessity of making this opulent inheritance serve to solve the problem of our own age by the production of new and vigorous works of art, must shine like a beacon before the eyes of every musician.

RETURN TO REASON

Pietro Mascagni, who is forty years behind the times in his knowledge of contemporary art, recently said that music becomes more complicated every day. Of course he stated the very opposite of what is really happening. Today it may be affirmed that after a long and stormy period consisting first of decadence and negation and finally of reconstruction, the era of complicated music is now over. Like painting and rational architecture, music today is tending towards a new era. All that remains of false and empty rhetoric, superfluous sentimentality, virtuosic flourishes, brilliant in proportion to the lack of human content they attempt to conceal, is disappearing. The sign of the new period is a new equilibrium between feeling and expression which might even be called classic.

In any case, for those who really adhere to the spirit of the age, that false modernism which considered it indispensable to confuse ugliness with novelty in honor of the good name which it was out to defend, is a thing of the past. Moreover it is highly significant that among the peoples which have a really great musical tradition, pseudo-modernity is already abandoned. Today it only persists among the minor nations devoid of a past. Readers of this article will not, I hope, misinterpret what I have said here as an encouragement to hark back to the past, which is over and will never return. What it is necessary to emphasize today is this: the period of experiments, of tentative groping, of the breathless search for tomorrow is over. Humanity today expects from artists the art of our own epoch. It is therefore high time that every artist should convince himself of this eternal truth, that the only basis for a really lasting and universal art is nothing more or less than the element of humanity which it embodies. This is the high goal beckoning to those who have the honor of living in this period which Mussolini has aptly defined as "pleasant but dangerous."

IN NEXT WEEK'S ISSUE

"THE WORLD HAS MADE IT SWEET." By Justine S. Carter.

Menuhin Plays Beethoven Work With Philadelphia Orchestra

Capacity Audience Demands Encore—N. Lindsay Norden Presents St. Luke Passion Credited to Bach

PHILADELPHIA,—The Philadelphia Orchestra concerts of March 9, 10 and 12 were outstanding in a fourfold way. Leopold Stokowski made his first appearance after the usual winter vacation; second, the program was the first of the much hearalded Bach-Beethoven cycle (which is to consist of five pairs of concerts); third, and by no means least, Yehudi Menuhin, astounding young violinist, was soloist in the Beethoven concerto in D, and broke all precedents in being allowed by Dr. Stokowski to play an encore; finally, for the first time in the history of the orchestra, seats backstage were sold to the large overflow of those who waited in line in the severe snowstorm for seats in the amphitheatre.

The capacity audience was vociferous in its applause for the young soloist, who again exhibited those masterly talents which have taken the musical world by storm. The encore which he played, the slow movement from Bach's second concerto (E major), also was exquisitely done.

The opening number of the program was the Leonore Overture No. 3, which was given an excellent performance. This with the concerto composed the first half of the program.

After the intermission, one of the late Sir Edward Elgar's compositions was played in memory of the distinguished English musician.

Bach was represented on the program by the fugue in G minor (the smaller), the prelude in E flat minor, and the Brandenburg concerto No. 2 in F for solo flute, oboe, trumpet, violin and orchestra. In the concerto the solo parts were taken by William Kincaid, flute, Marcel Tabuteau, oboe, Saul Cohen Caston, trumpet, and Yasha Kayaloff, violin. Each did superb work and received enthusiastic applause. The fugue and prelude were magnificently played, the latter so much so that the audience was silent, showing the highest possible appreciation.

ALEXANDER KELBERINE IN RECITAL

Alexander Kelberine, Russian pianist, now of Philadelphia, appeared in recital at the Academy of Music on March 14 before a good-sized audience. His program was interesting and enjoyable, opening with two organ preludes of Bach, transcribed by Alexander Siloti, a prelude from the "notebook for Wilhelm Friedemann Bach," Sicilienne from the second sonata for flute and clavecin, and prelude from the cello suite in E flat—all by Bach. The sicilienne and the final prelude were also Siloti transcriptions. A Chopin group was composed of the F minor nocturne, the A minor mazurka, and the F minor fantaisie.

An interesting feature on the program was a composition of Jeanne Behrend (a young Philadelphia pianist and composer)—Variations and Finale on a Theme of Robert Schumann. It was an extremely pianistic work, skillfully constructed and much in the Schumann style. The *pièce de résistance* of the program was the Schumann Carnaval, in which the soloist revealed a sparkling technic, and fine feeling. The final programmed number was Mr. Kelberine's own transcription of the organ toccata and fugue in D minor. It was splendidly done both in the transcription and execution. Four encores were demanded.

DVORAK'S STABAT MATER

Dvorak's Stabat Mater had an excellent performance at the Second Presbyterian Church on March 14, under the direction of Alexander McCurdy, Jr., with Ernest White at the organ. The combined choirs of St. James' and the Second Presbyterian churches, with the Trenton Choral Art Society, did some fine singing.

The soloists, particularly effective in their respective parts, were Olive Marshall, soprano; Marguerite Barr McClain, contralto; George Lapham, tenor; Ammon Berkheiser, bass. An orchestra of thirty provided the orchestral accompaniment in a satisfactory manner.

THE PASSION ACCORDING TO ST. LUKE

The Passion According to St. Luke, supposedly by Johann Sebastian Bach, was presented at the First Presbyterian Church in Germantown, under the able leadership of N. Lindsay Norden, organist and choirmaster. The choir showed excellent training.

The solo parts were finely taken by Florence Edna Kirk, soprano; Sara Sefton, alto; Bernard Poland, tenor; Robert Carnwath, Jr., bass; with minor soli by Dorothy Moyer and Mrs. N. Lindsay Norden, sopranos; Stanley Smith, tenor; Malcolm Kelley, David Lovett and Ernest Younjohn, basses. Mr. Norden is a leader of seasoned art and possesses an understanding of the Bach idiom that places him in the forefront of conductors of the master's works. He has comprehension of the architectural grandeur, the mighty polyphonies of the scores, the proper relationship of solo, choral and instrumental parts. His is the proper musical perspective to allow him to assign to each melody in the contrapuntal weaving, to each line in the noble design, its requisite value in the whole. These qualities were displayed in the St. Luke Passion, and were responsible for a projection of appropriate tonal magnificence.

M. M. C.

New York Philharmonic Fund Reaches $337,774

The New York Philharmonic-Symphony Society's campaign for funds to meet its deficit for the coming three years has received an additional $43,924 and brought the grand total to $337,774. This report was made public at a recent luncheon of the Women's Division of the Philharmonic-Symphony Campaign Fund, of which Mrs. Vincent Astor is the chairman, in the Jade Room of the Waldorf-Astoria.

Announcement was made by Mrs. Christian R. Holmes, third vice-president of the women's auxiliary of the society, who spoke over the nationwide network of the Columbia Broadcasting System during the intermission of the concert of March 18, that March 25, the birthday of Arturo Toscanini, is to be celebrated throughout the United States by patrons of the orchestra. Listeners to the Sunday afternoon broadcasts are urged to invite in their friends to listen to a special Palm Sunday program that Toscanini will present. The eminent conductor will personally acknowledge all contributions sent to the Philharmonic-Symphony Campaign Fund, Waldorf-Astoria, New York, as a result of this birthday concert, and all those who make donations will also receive a portrait of Toscanini from the committee.

Caruso's Son Gets Marriage License

Enrico Caruso, son of the late tenor of the same name, obtained a license in Phoenix, Ariz., on March 12 to wed Miss Helen A. Packhiser of Middletown, N. Y. Mr. Caruso has signed a contract to appear in five Spanish fiilms in Hollywood. He has studied singing with Adolfo de la Huerta, former Provisional President of Mexico.

Gabrilowitsch and Rodzinski Unite To Present Brahms Work in Cleveland

Secret of Suzanne Has Production—Isaac Van Grove Stages Pageant, Romance of a People

CLEVELAND, O.—The first two weeks of March brought an unusual number of interesting musical events, even emphasizing at times a certain sensationalism not unwelcome to our audiences favoring the extraordinary in cultural offerings. Foremost in importance to this reviewer was the appearance of two pianist-conductors at the seventeenth pair of symphony concerts in the B flat major Brahms concerto. Ossip Gabrilowitsch at the piano and Artur Rodzinski at the conductor's desk fused their sensitive and intellectual powers to reproduce the lofty and inspired pages of this Brahms score in superlative manner. Both were the recipients of an ovation, being recalled many times to acknowledge applause.

Opening the concert with the Academic Festival Overture, Rodzinski proceeded after the intermission with an inspired and highly imaginative reading of Richard Strauss' Don Juan, and elected to close his program with no less than three Johann Strauss selections, which, in spite of their exquisite performance, served as an anti-climax to the Olympian heights of the two giants Brahms and Richard Strauss.

Gabrilowitsch again appeared with the Cleveland String Quartet the following evening, collaborating with Messrs. Fuchs, Ringwall, de Gomez and Cooley in the Brahms F minor quintet, op. 34. A Haydn and a Schubert quartet constituted the balance of the program.

Significant for the musical preferences of an audience frequenting the series of popular concerts under Dr. Rodzinski's baton was the rousing enthusiasm with which the conductor was acclaimed after a program offering two movements from Brahms' C minor symphony, the Lohengrin prelude, excerpts from Die Meistersinger and Richard Strauss' Don Juan. Incessant applause brought forth an encore—the introduction to Act III of Die Meistersinger.

WOLF-FERRARI OPERA DELIGHTS

The Secret of Suzanne, paired with an appearance of Harald Kreutzberg and his associate, Ruth Page, drew two sold-out houses to Severance Hall. The charming operetta was well staged, adequately sung and extremely well acted by Eleanor Painter Strong in the title rôle. George Houston was more than convincing as the jealous husband, displaying vocal splendor and fine acting, while Elmer Lehr of the Playhouse was an amusing servant. Dr. Rodzinski wielded a delicate but firm baton for the charming music.

Kreutzberg again brought into play all those qualities of astonishing terpsichorean art with which he has thrilled his audiences, and again aroused tremendous enthusiasm. One of the Brahms Hungarian dances had to be repeated. Ravel's Bolero called for twenty-two assisting dancers and was effective in its setting. The dance program was conducted by Rudolph Ringwall, who distinguished himself especially in the shadings and nuances of the Bolero.

Romance of a People, under the able direction of Isaac van Grove, has finally reached Cleveland in a spectacular production at Public Hall, where 8,000 people witnessed the initial performance. The technic of Max Reinhardt in staging was capably applied and the lighting effects were especially fine.

Carmela Cafarelli delighted a large and appreciative audience with her personal charm and a goodly list of Italian, French and English songs, as well as arias from Trovatore and Traviata. Francesco de Leone, gifted musician, also was represented in her list. Miss Cafarelli's light and pleasing voice was best suited to the Italian offerings. She was assisted at the piano by Mrs. H. D. Gifford.

Herman Rosen, popular Cleveland violinist, gave his second recital of the season at Steinway Hall and attracted his usual large following. He delighted with a well chosen program grouped around the Dvorak concerto and complied with insistent demands from his hearers for encores.

Lila Robeson was heard in an afternoon of song at the de Harrack studios, presenting two groups of de Harrack compositions in her artistic style and vocal splendor. Dr. Jerome Gross, with Leon Machan at the piano, played a group of violin soli. R. H. W.

League of Composers to Extend Activities in 1934-35

Before concluding its eleventh season with the final concert on April 8, the League of Composers has begun preparations for 1934-35. Next season it will undertake a radical extension of the present activities—the current program includes the concert series and the publication of the magazine Modern Music. Future plans have as their chief objective a direct benefit to American composers.

The League of Composers, in pursuance of a new plan to promote the interests of the composer in America, has commissioned eight Americans to write new works. Three scores will be performed not only by the league but, during 1934-35, by eight important musical societies throughout the United States. The organizations to present these premières are the Philadelphia Orchestra under Leopold Stokowski, the New York Philharmonic-Symphony under Bruno Walter, the Chicago Symphony under Frederick Stock, the Harvard Glee Club under Dr. Archibald Davison, the Cleveland Orchestra under Artur Rodzinski, the Adesdi Chorus under Margarete Dessoff, the Pro Arte Quartet and the Stradivarius Quartet. The composers commissioned for the symphonic works are Louis Gruenberg, Roy Harris, Walter Piston and Roger Sessions; for the choral works, Randall Thompson and Virgil Thomson; for the quartets, Nicolai Berezowsky and Israel Citkowitz.

The league also announces that Mrs. Eugene Meyer has accepted the chairmanship of its auxiliary board. Mrs. Meyer has been chairman of the board of directors of the Westchester County Music Festival for ten years. For an equal period she has been chairman of the Westchester County Recreation Commission, the organization which brought about the construction of the Westchester County Centre.

For the second decade of its existence, the league's auxiliary board, headed by Mrs. Meyer, includes Countess Mercati, Mrs. Charles S. Guggenheimer, Mrs. Otto H. Kahn, Mrs. W. Murray Crane, Mrs. Henry M. Alexander, Mrs. John W. Alexander, Mrs. Paul Baerwald, Mrs. Marius de Brabant, Mrs. Henry Glazier, Mr. Charles Hayden, Miss Edith L. Jarvis, Mr. Willard V. King, Mrs. Charles D. Liebman, Mr. Robert Alfred Shaw, Mrs. Frederick Steinway, Mme. Olga Samaroff Stokowski, Mrs. Myron C. Taylor, Mr. Charles Triller and Mrs. Whitney Warren.

Ann Arbor Series Closed by Piatigorsky

Gabrilowitsch Leads Detroit Orchestra in Program

ANN ARBOR, MICH.—The successful Choral Union Series has come to a close in Ann Arbor. It began with a concert by the Boston Symphony Orchestra last autumn and ended with the brilliant performance of Gregor Piatigorsky, cellist, on March 6.

On February 21 the subscribers were entertained by the third symphonic organization in this course when the Detroit Symphony Orchestra appeared under the baton of the distinguished conductor and pianist Ossip Gabrilowitsch. The concert opened with a chorale and fugue by Zemachson, unfamiliar to the vast majority of the audience. This was followed by an admirable performance of Rachmaninoff's second symphony in E minor, when the orchestra reached the height of its endeavor for the evening, particularly in the slow movements. It was greeted with tremendous applause and Gabrilowitsch had to return several times for bows.

The entire second part of the program was given over to selections from the compositions of Richard Wagner. These met with much approval so that the orchestra responded with the 1812 Overture by Tschaikowsky.

On March 6 Piatigorsky gave his much heralded recital. It was the local début of this tall Russian at these concerts and he won his audience at once with his playing of the sonata in D minor by Caporale. This was followed by the unaccompanied suite in D major of Bach.

Piatigorsky is a fine artist and he conclusively showed his ability on this occasion in the second half of the program, in his interpretation of the concerto in A minor by Saint-Saëns and in the four shorter selections with which he closed the concert. The applause was uproarious, so he responded with two encores.

A. McL. T.

Metropolitan to Discontinue Philadelphia Season

The Metropolitan Opera Association has decided to abandon next season its custom of giving weekly performances in Philadelphia. According to announcement, it was felt unfair to spend the necessary sum out of a guaranty fund subscribed mainly by New Yorkers. However, it is hoped that when economic matters readjust themselves, the Philadelphia presentations may be resumed.

The Committee for Maintaining Metropolitan Opera, meeting at Lucrezia Bori's apartment, drew up its second letter asking friends and patrons for contributions to enable the company to go on in 1934-35. The letter read in part: "The sale of season seats at the Metropolitan this year was considerably below that of a year ago, but on the other hand the sale of tickets for single performances has been very much larger and as the season has progressed and confidence in the future has grown, the demand for tickets has steadily increased. This leads us to hope that the time may not be far distant when the Metropolitan can once again become financially independent." Drastic economies have been planned by the management.

Toscanini to Give Three Wagner Programs with Soloists

The New York Philharmonic-Symphony Society has announced three Wagner programs with vocal soloists under the direction of Arturo Toscanini on Sunday afternoons, April 15, 22 and 29, at Carnegie Hall, New York.

On April 15 there will be these soloists: Gertrude Kappel, soprano: Marion Telva, mezzo-soprano; Paul Althouse, tenor. The program includes the Love Scene from Act II of Tristan and Isolde.

On April 22 the soloists are Hans Clemens, tenor; Richard Bonelli, baritone; Emanuel List, bass. The program, which will enlist the services of the entire chorus of the Metropolitan Opera Association, is to include excerpts from Act III of Parsifal.

For April 29, the concert which ends the Philharmonic season, Mme. Kappel and Mr. Althouse have again been chosen to sing in a program which will include Scene 3 from Act I of Die Walküre and the Prelude and Liebestod from Tristan and Isolde.

Complete programs will be announced shortly.

Nelson Eddy Receives Award

Nelson Eddy, baritone, was presented with the Senate Award of the Northeast High School of Philadelphia on March 14, in the presence of the school's 4,000 boy students. The award was bestowed, after a unanimous vote of approval by the assembly, by Theodore S. Rowland, principal, who repeated the text, that "Nelson Eddy, by his personal influence, character and individual achievement, has made a distinct contribution to the student life and welfare of the Northeast High School." Others who have received the same award recently are Lawrence Tibbett, Herbert Hoover, Albert Einstein and John McCormack.

Schönberg Leads His Pelleas With Orchestra in Boston

Symphonic Poem Receives Local Première—Menuhin Plays Recital —Marmein and Group Present Two Dance Programs —Jeritza in New Operetta

BOSTON.—Arnold Schönberg appeared as guest conductor of his own symphonic poem, Pelleas und Melisande, at the Boston Symphony Orchestra concerts of March 16 and 17 in Symphony Hall. The balance of the program, which included Schubert's Unfinished Symphony and Strauss' Till Eulenspiegel, was conducted by Dr. Serge Koussevitzky.

Schönberg's appearances at this time were designed to make up for his failure to conduct more than one of his three scheduled concerts during the week of January 7, when his sudden indisposition prevented his conducting for the Friday afternoon and Saturday evening audiences. At that time, too, Pelleas und Melisande had to be omitted from performance. As a result, the presentations of this work on March 16 and 17 were the first in Boston, although it is now more than thirty years old.

Naturally, Schönberg was greeted with warmth when he made his appearances on the stage. An even more enthusiastic reception was accorded him after the performance of the symphonic poem, first because the work itself was admired as a masterpiece of its kind, with salient themes powerfully developed, and worked into an ingenious polyphonic web; and secondly, because he had proved to be an uncommonly able conductor, presenting, with the aid of the Boston orchestra, a sonorous but unclouded version of his composition. The admiration of the student of the orchestral score was no greater than his surprise that all the parts should "sound"' so well and so clearly in actual performance. Incidentally, Schönberg, in conversation, did not hesitate to praise the remarkable proficiency of the Boston Symphony Orchestra.

Dr. Koussevitzky led the orchestra in brilliantly polished presentations of the Schubert symphony and the Strauss tone poem, presentations which at no time were permitted to become routine, for all the familiarity of the two works in question.

MENUHIN THRILLS MORNING AUDIENCE

Yehudi Menuhin played the last of the scheduled Boston Morning Musicales on March 14 at the Statler, where the sold-out subscription audience applauded him enthusiastically during the course of a typical Menuhin program. The first half of the concert was devoted to Corelli's La Folia, the Bach Chaconne, and the entire Paganini concerto in D major, op. 6. Lighter and shorter numbers, delightfully and musically played, made up the second portion of the program.

The musical feature was, naturally, the unfamiliar Paganini concerto, the difficulties of which Menuhin negotiated without so much as a turn of the hair. The celebrated passages of harmonics were played as musical phrases, not as musical fireworks. The Bach music revealed the remarkably precocious maturity (if such a contradiction in terms may be permitted) of the remarkable violinist-musician. Walter Bohle accompanied him.

The Morning Musicales, which are under the able auspices of the Boston School of Occupational Therapy and which were sold out this season, enter their seventh year next November. The list of next season's artists includes Rachmaninoff, Pons, Giannini, Smeterlin, Heifetz, Olszewska, Piatigorsky and Crooks.

MARMEIN AND GROUP IN TWO PERFORMANCES

Miriam Marmein and her concert group gave an entertaining program for two Boston audiences at the Repetory Theatre on March 16 and 17. The variety of the program, the beauty and imaginativeness of the costumes, the clean-cut technic and amusing satire of Miss Marmein, as well as the proficiency of the assisting ensemble (superior to that of most such groups) were among the things which engrossed the attention and stimulated the applause of the Boston onlookers. Among the more pretentious or more stimulating of the numbers were Modern Ballerina, to music of Gershwin; Serpent, to music of Holst; New York Architecture, to Prokofieff's familiar march; March, to drum accompaniment; Sirens, danced by the entire group to Gliere's music; La Ballerina, a caricature accompanied by music of Glière. Hazel Maurer furnished the piano accompaniments.

While on the subject of the dance, one should note that after prolonged negotiations the Monte Carlo Ballet Russe has been scheduled to visit Boston at the Opera House from April 9 through April 12 in five performances. Another New York novelty that is likely to come at about that time is the Stein-Thomson opera, Four Saints in Three Acts.

Annina, the newest Rudolf Friml operetta, serving as vehicle for the talents of Maria Jeritza, made its first appearance on any stage at the Shubert Theatre here on March 10. In the customary fuss and fury of an opening night, it was apparent that much would have to be done before the piece should become, so to say, a viable production. Mr. Friml has written many a tuneful page; and the production is mounted with far more opulence than the customary Shubertian manner with such pieces. The scene is laid in Venice of today—and 1770, in a throwback.

As to Jeritza, her voice naturally stands out even among the competent cast of singers. One has the feeling, also, that her talents are worthy of a more substantial operetta. At the Boston performances she has been greeted with the greatest enthusiasm. The dancing of Paul Haakon and Albertina Vitak also caused something of a sensation.

OTHER INTERESTING EVENTS

The week has been enlivened by several interesting concerts, which it is a pity to dismiss with bare mention. Wallace Goodrich, director of the New England Conservatory of Music, led the Conservatory Orchestra in an all-American program at Jordan Hall on March 14. Pieces by Chadwick, Sowerby, Converse, Loeffler, Carpenter, Burlingame Hill and Hanson were played. Three of the composers—Messrs. Converse, Loeffler and Hill—were present to hear their works applauded. Carl McKinley, organist, Jesus Maria Sanroma, pianist, and Gladys Miller, soprano, were the soloists.

For chamber music there was the Stradivarius Quartet, playing at the Fogg Museum, Harvard, on March 9, the program listing the Mozart E flat quartet (K. 428), Turina's Oracion del Torero, Glazounoff's Scherzo, and the first Rassoumofsky quartet of Beethoven; and the Chardon Quartet at Brattle Hall, Cambridge, on March 15, when a large audience heard two of Beethoven's last quartets—the B flat major and the C sharp minor. The leader of the group, Yves Chardon, cellist, played the last three of Bach's unaccompanied cello sonatas to a cordial audience at Paine Hall, Harvard, the preceding evening.

GLEANINGS

Arthur Fiedler led his Boston Sinfonietta in a program at the University of New Hampshire in Durham, N. H., on March 7. A patient audience waited for the the performers who were delayed by the bad storm. . . . Harold Bauer will have charge of a piano class for five weeks this summer at the New England Conservatory of Music. . . . Amelia Tataronis, dramatic soprano, sang a program at the Longy School of Music in Cambridge on March 13. Lucile Umbreit, pianist, and Margaret Clark, violist, assisted. M. S.

Lily Pons' Pet Jaguar Presented to Zoo

LILY PONS, with Ita, her pet jaguar, and Keeper John Toomey. (Photo Wide World.)

Ita, for nineteen months pet jaguar and bodyguard of the Metropolitan opera singer, Lily Pons, was reluctantly presented to the Bronx Zoo last week by her mistress. Miss Pons motored her well-known pet to the zoo to inspect Ita's future quarters, leave a few notes on Ita's diet and see for herself what sort of company Ita was liable to draw in the way of boy friends.

Why has Ita been given to a zoo after all these months? It is reliably reported that Ita has been photographed so much that the sight of a flash bulb gives her "the jitters." Also, she is no longer the playful cub she was when first presented to Miss Pons in Rio de Janeiro a year and a half ago. As a matter of fact, Ita recently "made a pass" at a couple of visitors, and when she was reclining on the top of the piano, messenger boys, maids, manicurists, head-dressers, pianists, flutists, cooks, chauffeurs, throat specialists and osteopaths did not dare come near.

So on the advice of several persons, Miss Pons reluctantly agreed to give her pet to the zoo. On March 15 her private car was received at a private entrance, and she was driven to the Reptile House, where Head Keeper John Toomey was wrapping up some snakes to take to a lecture that night. Some photographers thought it would be a good idea to get a picture of Miss Pons making the presentation, but Ita thought different. She sprang from her donor's hands, leaving a few lacerations hardly worth mentioning.

"She is nervaise," explained Miss Pons. "So sweet."

"We'll have to put her in quarantine," said Toomey, "to see if she has rickets."

"Nevaire one day in her life was she sick," replied Miss Pons.

Keeper Max Lendsberry of the House for Small Mammals strolled up to join the party.

"It's an ocelot," he remarked.

"It ees not," retorted Miss Pons. "It ees an jaguar family, small."

Ita was removed to the hospital and put in an isolation cage, next to the two Thibetan bear cubs, Brandy and Soda. A few drops of iodine were daubed on Miss Pons' arm and wrist. "Is nothing," she said, "*pauvre* Ita is nervaise."

"Now I would like to see her rooms," ventured Miss Pons, and the party moved on to the small mammal house.

"We're just having the place painted for her," volunteered Lendsberry agreeably.

"Ita must be fed two times a day. She likes only raw meat, through the chopper, and vegetables. But no gray-vee."

There are several ocelots on exhibition. "You see," said the prima donna, "I told you is no ocelot, is small jaguar. Look the tails."

Miss Pons was quite right. Ita's tail is over a yard long, like a plush bell cord. The rest of the cats had short tails, looking as though they had been put through a wringer.

"Now here is a new, freshly painted cage, with a lonesome ocelot waiting for a mate," said Keeper Lendsberry.

"So small," declared Miss Pons, "and no trees. And I am sure Ita will not look at that ocelot, my, he is ug-lee."

"Well, if she don't like him, we'll move her," promised the Keeper.

"Do not forget. Ita is fond of raw meat, and she is fed twice a day," repeated Miss Pons, "and she is used to kindness. Nevaire have anyone hit her."

The prima donna's life is a lonesome one. Considering the many hours that Ita had been the consolation of her mistress, she will be pardoned the tears which coursed down her cheeks as she bade farewell to her pet.

"I will come back on Monday," concluded Miss Pons, "to see that Ita is comfortable. The house is sunny. *On dit* they only feed the animals once a day. But Ita has always been fed twice a day. I hope they will be patient with her."

Schipa Sings to Capacity Golden Gate Audience

San Francisco Artists Give Interesting Recitals—San Carlo Opera Company Hailed

SAN FRANCISCO, CAL.—An artist who is sure of receiving San Francisco critical endorsement is Tito Schipa. At his recital, given in the Opera House, he sang compositions by Luporini, Wolf-Ferrari, Scarlatti, Donizetti, Furgiuele, Kramer, Lockhart-Manning, Hageman, Rimsky-Korsakoff, Bellini, Mancini and himself. There was a capacity audience and, of course, tremendous enthusiasm. Schipa is a distinguished singer and his normal treatment of tone, intelligence in the application of color and dynamics, and admirable enunciation of texts are traits of his art which all students and lovers of singing can appreciate. After each group, Mr. Schipa was recalled to the stage time and again. As is his wont, he was most generous with encores, which included several of the familiar operatic arias and Neapolitan, Mexican and Spanish folk-songs that have long been associated with his name. Julian Huarte provided the tenor with excellent accompaniments and in his soli showed himself to be a pianist of marked distinction. This recital, which brought Peter D. Conley's 1933-34 Artist Series to a close, was indeed a delightful event.

No artist appearing here this season has been more appreciated than Charles Cooper, American pianist, who gave a recital at the Veterans' Auditorium. Possessing an intense musical nature and technic, Mr. Cooper proved irresistible to the large audience which heard him. He played a program of Brahms, Chopin, Schumann and Debussy compositions. Mr. Cooper's recital was the third event in the Alice Seckels Resident Artist Series.

James Arkatov, twelve-year-old cellist, was heard in a recital in the Colonial Ballroom of the Hotel St. Francis. James featured on his program Eccles' sonata in G minor, Saint-Saëns' concerto in A minor; Couperin's suite for two celli, wherein he was assisted by Elizabeth Reeves; Saleski's Schiro, Ode Hebraique; Casals' arrangement of Chopin's nocturne, op. 9, No. 2, and Popper's Tarantelle. The lad made a most favorable impression, revealing a tone of soft and agreeable quality, warm rather than brilliant, and a capable technic. James was assisted at the piano by his teacher, Willem Dehe, and presented by Curran D. Swint.

SAN CARLO COMPANY OPENS ENGAGEMENT

After an absence of a number of years, Fortune Gallo's San Carlo Grand Opera Company has returned to San Francisco for a two weeks' engagement in the Opera House. For the first time in the musical annals of this city the general public is having the opportunity of hearing opera at bargain prices, the house being scaled from fifty cents to one dollar. Several weeks prior to the arrival of the company, Tom C. Girton, local representative for Mr. Gallo, announced that the opening performance, Aida, was entirely sold out and that there were but few good seats available for the remaining fifteen productions.

On the opening night the Opera House was jammed to the doors; every seat was occupied, 700 people stood up, and it is said that as many left the box office window disappointed when informed that the fire laws prohibited the selling of any more general admission tickets. To Anna Roselle (who has also appeared here with the San Francisco Opera Company) goes the larger share of credit for the excellent performance of Aida. She sang the title rôle and put into the music not only the finest artistic effort as for its vocal interpretation but offered pathos and a tragic manner which brought it unusual distinction. Opulent in voice, Miss Roselle sang with abandon and warmth. Throughout the range of her rich and powerful soprano, she thrilled the big audience that had come to hear her.

As Amneris, Dreda Aves made her San Francisco début. She has all the gifts of a fine artist, plenty of lovely voice, skill in using it, grace and authority of interpretation and the personal dash necessary to popular success. Both she and Miss Roselle scored heavily after the duet in the second act and the audience showered them with plaudits.

Aroldo Lindi (Radames) sang with beautiful tone and admirable restraint. Every detail of the character was well thought out and Lindi's success had every earmark of a personal triumph.

Mostyn Thomas was the Amonasro, and Harold Kravitt the Ramfis.

Natale Cervi filled the rôle of the King. Carlo Peroni conducted. C. H. A.

Edith Mason Triumphs in Turin

(*Special cable to the Musical Courier*)

TURIN.—Edith Mason scored an immense success in five performances of Faust and triumphed with Gigli in the performance of Manon at the Teatro Regio here. D.

Sessions Suite Presented by Los Angeles Philharmonic

Gridley Is Heard with Orchestra—Horowitz and Schipa Acclaimed in Recitals

Los Angeles, Cal.—Contemporary American music won a decisive victory when the Los Angeles Philharmonic Orchestra, under Otto Klemperer, accorded to Roger Sessions' Black Masquers suite a Pacific Coast first performance in which authoritative and imaginative treatment were evident to a high and happily blended degree. The modern wilfulness of this music may have startled some ears, but the work conveys so much inner power and a full consciousness and control of technical means that the audience could not help being favorably impressed both with the score itself and its performance. Altogether it was a program of high achievement. Dan Gridley was the soloist, and his tenor had splendid beauty and musical assurance both in Mozart's Il Mio tesoro from Don Giovanni and in the Benedictus solo from the Bach B Minor Mass. Quadruple solo work of notable order was contributed also by Messrs. Henri de Busscher, Frederick Moritz, Pierre Perrie and Alfred Brain in the Mozart concertante for oboe, bassoon, clarinet and horn. Klemperer closed the program with a truly romantic reading of Schumann's D minor symphony.

Beethoven Cycle Continued

The fourth Beethoven cycle event, devoted to the Coriolanus overture, the fourth and fifth symphonies, proved a memorable occasion. The Philharmonic Auditorium was crowded.

The last Sunday concert, too, occasioned scenes of enthusiasm. The Mozart D major symphony No. 38 came to be a novelty, relatively speaking. Klemperer's versatility in program making was evinced with the Fingal's Cave Overture of Mendelssohn and a much more modern sea-scape, the La Mer suite of Debussy, which the German director performed excellently.

Marianne Mabee, Los Angeles soprano, charmed her hearers with a lovely voice and good tradition in two excerpts from the Marriage of Figaro. She is a well-versed and emotionally eloquent vocalist, as she showed later on during the aria Hear Ye Israel from Mendelssohn's Elijah and Debussys' Air de Lia.

Eminent Recitalists Welcomed

Vladimir Horowitz was greeted cordially by his audience in recital His digitally dazzling repertoire ranged from Bach to Beethoven, Schumann, Chopin, Falla, Albéniz, Liszt and Debussy, not to mention a score of encores.

Tito Schipa provided another red-letter night in singing annals of this community. Philharmonic Auditorium, under the Behymer management, was packed. Schipa's exquisite *bel canto* art found ample and entrancing demonstration in operatic excerpts and he had to accord encore after encore after each group. He honored two Los Angeles composers when including Kathleen Lockhart Manning's In the Luxembourg Gardens and Dorothy Lindenberg's Cara Mia, a new song of delightful lilt.

In addition to orchestral solo laurels, Mr. Gridley distinguished himself also during a thoughtfully chosen recital of his own before the Assistance League, a fashionable group of music sponsors here.

Excellent program making and apt vocalism marked the program of Rose Dirman in the Hollywood Women's Club House. The Los Angeles artist had effective support from Hans Blech-Schmidt at the piano.

Madeleine Monnier, Belgian cellist, likewise, won uncommon honors when introduced by the Assistance League. The tone and technic of this artist aroused keen attention.

Opera Series Announced

At least a two weeks' season of lyric drama has been announced by Impresario Behymer, when the San Carlo Opera Company returns on April 3 after an absence of seven winters. The cycle will take place in the huge Shrine Auditorium, holding 6,500 seats. It will be an "opera season for every one," prices not ranging higher than one dollar.

B. D. U.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

APRIL

April 2—7	Florence	Twelfth Festival, International Society for Contemporary Music
April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 21—May 1	Prague	Music Festival
April 30—June 22	London	Covent Garden Opera

MAY

May 7—12	Dublin	Feis Ceoil
May (dates to be announced)	Bonn	Beethoven Week
May (dates to be announced)	Mannheim	Third International Bruckner Festival
May (dates to be announced)	London	May Festival
May 20 to 30	Leningrad	Music Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—September 16	Oberammergau	Passion Play

JUNE

June (dates to be announced)	Vienna	Festival Weeks
June (dates to be announced)	Dresden	Richard Strauss Festival Week
June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 9—16	Canterbury	Canterbury Cathedral Festival

JULY

July 9—August 20	Munich	Wagner and Mozart Festivals
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod

SEPTEMBER

September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September (dates to be announced)	Venice	Second Festival of Modern Music

Weingartner to Conduct Sixth Master Class at Basel Conservatory

Dr. Felix Weingartner, director of the Basel Conservatory, will conduct his sixth master class for conductors at the conservatory in June. Since he created these classes in 1927, 150 pupils have attended.

Besides the classes which Dr. Weingartner holds, the Basel Conservatory has many other departments. There is, for instance, the special course in rhythmics and gymnastics, which is frequented by about 200 students each year, and diplomas are given for rhythmic as well as gymnastic teachers. Three years' work is required for this diploma, the first of which was awarded in 1931 to Mrs. Heer-Taeschler, a young lady now teaching at the conservatory. Another pupil who earned the same diploma is now a licensed teacher in Innsbruck, Austria. These courses are more or less based on the ideas of Jaques-Dalcroze, and the head master was formerly pupil and assistant of Dalcroze. The students of these classes often have the opportunity to do public work by appearing in performances at the Basel Theatre. Among the works in which they have taken part are Petruschka, by Stravinsky; Pulcinella by the same author; Don Juan by Mozart; Prometheus by Aeschylos; Hippolyte and Aricia by Rameau; Die arme Mutter und der Tod, by Petyrek.

Kurenko Back from European Tour

Maria Kurenko has returned for her ninth concert tour in the United States and Canada, after European engagements which included appearances in Czecho-Slovakia, Poland, France and Belgium, both in concert and in Faust, the Barber of Seville, Manon and other operas. During her stay abroad, the soprano also sang for the tenth anniversary program of the Conservatory in Paris organized by Rachmaninoff. Next year Mme. Kurenko is already booked for her tenth season in America under the management of the Wolfsohn Musical Bureau.

Alberti to Offer Première of Choral Work

On Good Friday evening at the Central Christian Church, New York, and on the following day (March 31), Solon Alberti will present a work which, as far as records are obtainable, is to have its first presentation in this country. This is the Chemin de Croix, a setting of Armand Silvestre's poem by Alexander Georges. The poem has been translated into English by E. Paula Kemp and Mr. Alberti has set the translation to the music. The work is in twelve parts and calls for a chorus, quartet of soloists, organ, piano, cello, violin and a narrator. The Angelus Choir will sing, with Nita d'Argent, soprano, Anne Judson, contralto, Donald Walter, tenor, and Robert Tilberg, baritone, as soloists. Dr. Finis S. Idleman, pastor of the Central Christian Church, will be the narrator, and the entire work is to be given under Mr. Alberti's direction. The Saturday performance is to be broadcast over WMCA. For this presentation, Dr. Mauro-Cottone will be at the organ. Miles Dresskell is the assisting violinist, and the cellist has not yet been announced.

Musical Art Management to Bring Ruth Posselt

Ruth Posselt, American violinist, and winner of the Schubert Memorial Prize for 1929, is another artist who has been added to the list to be presented next season by Alexander Merovitch, head of the Musical Art Management. Miss Posselt will be heard here during January-March, 1935.

Miss Posselt, who for the past two years has been touring Germany, Austria, Holland, England, France, Italy and Spain, made her first appearance in Boston, Mass., at the age of six. Two years later she appeared in recital in New York.

As winner of the Schubert Memorial Prize in New York in 1929 she appeared as soloist with the New York Philharmonic Orchestra, under Artur Bodanzky. She was also soloist with the People's Symphony in Boston, the New York Philharmonic under Walter Damrosch, and the Manhattan Symphony in New York.

Corigliano to Appear with New York Civic Orchestra

John Corigliano, violinist, will appear as soloist with Antonia Brico and the New York Civic Orchestra on March 28 at the American Museum of Natural History, New York. Mr. Corigliano will play the violin concerto in E minor by Jules Conus. He is also to appear at the Brooklyn (N. Y.) Museum on Saturday.

Mr. Corigliano has frequently appeared as soloist with leading symphony orchestras of the country, among them the New York Philharmonic Symphony, Cleveland Symphony and St. Louis Symphony. He has toured the country as assisting artist to Marion Talley, Maria Jeritza, Lucrezia Bori and Frances Alda.

Edward Collins' Master Class in Tulsa

Edward Collins, Chicago pianist and teacher at the American Conservatory of Music, is to conduct a three-day master class in Tulsa, Okla., March 29-31. He will also give a lecture-recital there on March 29.

Dalies Frantz Is Soloist with Detroit Symphony Orchestra

Georges Miquelle and Mischa Kottler Play Modern Music Recital—Gabrilowitsch to Remain as Conductor During 1934-35

Detroit, Mich.—Owing to the illness of Ossip Gabrilowitsch, director of the Detroit Symphony Orchestra, and of Victor Kolar, associate conductor of the organization, the twelfth pair of subscription concerts on February 22 and 23 at Orchestra Hall underwent a change in program. The impromptu director was Ilya Schkolnik, concertmaster of the orchestra. There was a guest artist also in the person of Dalies Frantz, pianist. Young Frantz' playing had a crisp and plastic beauty with which he endowed the Beethoven first concerto in C major op. 15. It was a pleasure to hear genuine virtuosity instead of shallow *bravura*.

The program opened with Brahms' second symphony in D major, op. 73 in which the men and Mr. Schkolnik played adequately. There was, however, a little too much eagerness and hastiness in the overture to Wagner's opera Rienzi which should be overlooked due to the quick change of conductors. On the whole it was an enjoyable concert, thoroughly appreciated by a large and enthusiastic audience.

"Pop" Concert Attracts

The seventeenth Saturday evening "pop" concert on February 24 drew a rather small audience, this despite the fact that the program had two soloists, Tillie Indianer, pianist, and Harry McDonald, baritone. Mr. Kolar had recovered from his illness and was on the podium. The first number was Schubert's overture to Rosamunde, followed by Miss Indianer and the orchestra playing Tschaikowsky's first concerto in B flat minor. The young lady exhibited poise. Mr. McDonald, a big man with a powerful voice, sang Tschaikowsky's Pilgrim Song and Gounod's aria, Song of the Golden Calf from Faust, which the audience liked so much that he encored with Moussorgsky's Song of the Flea. Other orchestral numbers on the program were Wagner's Dance of Apprentices and Greetings from Die Meistersinger. The finest thing on the whole program was Liszt's symphonic poem No. 3, Les Preludes, which the orchestra interpreted with spirit and zest.

Program of Contemporary Works

An unusual treat for Detroit music-lovers was the recital of modern music by Mischa Kottler, pianist and Georges Miquelle, cellist, at the Detroit Institute of Arts on February 27. Delicate beauty and refinement of interpretation characterized their performance throughout. The feature of the program was Dohnányi's sonata op. 8 which was spirited and interesting and in which both Messrs. Kottler and Miquelle shared equal honors. Virgilio Mortan's Partita in Do Maggiore also contained some melodious and sparkling passages. The concert opened with Guy Ropartz' sonata in G minor, a speculative composition, followed by Eugene Goossens' excellent rhapsody.

Plans for Orchestra in 1934-5

Mr. Gabrilowitsch will continue as director and Mr. Kolar as associate leader for the 1934-35 Detroit Symphony Orchestra season. Instead of giving subscription concerts in pairs, the formal concerts will be given Thursday nights only, beginning October 29, 1934. There will be fourteen concerts and at least nine outstanding soloists in the series. The Saturday night concerts, the children's Saturday morning concerts and other educational programs will continue. There is to be no change in prices.

R. C. B.

Philadelphia Chamber String Simfonietta in Children's Concert

The sixth annual children's concert of the Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) will present three novelties in the ballroom of the Bellevue-Stratford, Philadelphia, this morning (March 24). These are the Sue Hastings' Marionettes; Bizet's suite, Children's Games, and two piano soli, a Bach prelude and a Chopin fantaisie-impromptu to be played by Phyllis Moss, a twelve-year-old scholarship pupil of Isabel Vengerova at the Curtis Institute of Music. The other numbers are a Corelli suite, Songs for Everybody, announcement of prize awards of silver cups and silver medals, closing with Mr. Sevitzky's string transcription of Sousa's Stars and Stripes.

Except for the children's concerts of the Philadelphia Orchestra, this is believed to be the only orchestral concert given in Philadelphia for children who are beneath the deadline set by the Youth Concerts of the orchestra. The Simfonietta has been urged to give a series of these concerts next winter and plans to do this are under consideration.

Christiaan Kriens Featured at Hartford Exposition

The Hartford (Conn.) Times is sponsoring an exposition for one week in the Armory of that city, from March 17 to 24. A feature of the exposition is a specially built crystal booth, where all the broadcasts of WTIC are held, in full view of the several hundred thousand people attending. The entire orchestra of the station, directed by Christiaan Kriens, was heard from there in the Wednesday "pop" concert, which is relaid to WEAF and associated networks. The Travelers Hour the same evening also came from this booth with soloists.

At a recent Orchestral Gems program, which is sent out on Sunday evenings, Burton Cornwall, baritone, sang La Lettre d'Adieu by Mr. Kriens.

NEW YORK CONCERTS

MARCH 12

Beethoven Association The fifth concert by the Beethoven Association in Town Hall brought appearances by John Charles Thomas, baritone of the Metropolitan Opera Association, with Carroll Hollister at the piano, and by the London String Quartet. The hall was filled with an attentive and enthusiastic audience that rewarded the participants with warm applause.

Mr. Thomas, vital and full-toned interpreter that he is, galvanized the assemblage with his first appearance on the platform. There is no doubt that the American baritone is a personality, that he sways and moulds an audience to his will. On this occasion he sang Torelli's Tu lo sai, an air from Arne's music for Milton's Comus, Duparc's Phidylé, Février's L'Intruse, Schubert's An die Leier and Hans Hermann's Drei Wandrer. There were fine breadth of legato singing in the Torelli, Duparc and Schubert, and gripping dramatic power in the Février and Hermann numbers, the latter given with a graphic ability in characterization that owes much to Mr. Thomas' experience on the stage. Mr. Hollister shared in the applause for his excellent accompaniments.

The London foursome played the Debussy quartet and that by Brahms in B flat, op. 67. They succeeded best with the elfin slow movement of the former work. The ensemble was not always ideally fused and their tone lacked an ingratiating quality in the Brahms quartet.

MARCH 13

National Orchestral Association For the season's sixth concert of the National Orchestral Association, given Tuesday afternoon at Carnegie Hall, the Saint Cecilia Club (Victor Harris, conductor) was featured with the orchestra, and Julius Huehn, bass, was soloist in Bloch's Israel symphony.

This combination of musical elements provided able interpretation of unhackneyed scores, including one purely orchestral number, two *a cappella* pieces by the club and Rimsky-Korsakoff's symphonic poem, A Page from Homer, for chorus and orchestra. Leon Barzin, conductor of the orchestra, wielded his accustomed potent baton, and Mr. Harris was a director of refined and seasoned art.

In the Bloch work, the expert musicianship of the orchestration found faithful reproduction and the restraint and passion latent in the score were well expressed. The vocal element had fine exposition by Mr. Huehn, whose virile tones won him a personal success; and by the following soloists from the club: Bessie Ruth Bickford, Ruby Moss Johnson, Marion Potter Hults and Mildred Kreuder.

New York Orchestra A program in large part of request numbers was given by the New York Orchestra (Nikolai Sokoloff, conductor) at Carnegie Hall for its final event in a series of five concerts. The exception to the rule was the third piano concerto of Rachmaninoff, played by Ezra Rachlin, seventeen-year-old American pianist, who made his first appearance with orchestra in New York. Young Rachlin's début was a successful one, his mature and virtuosic pianism supplying the chief novelty of the evening. Following a performance of the colorful Russian work, in which the final Alla breve was of whirlwind brillance and dynamic force, the young performer had a long ovation. The conductor and orchestra shared in the applause for a finely adjusted and tonally efficient performance.

The remainder of the program included the Unfinished Symphony of Schubert, and three Wagner items—the preludes to Act III of Lohengrin, Act I of Tristan und Isolde, and Wotan's Farewell and Magic Fire Scene from Die Walküre. In these works, the ripe musical skill and command of orchestral effect demonstrated by Mr. Sokoloff gained a warm tribute of applause from the audience. The conductor had repeated recalls, testifying to the significant impression made by the first winter subscription series of his orchestra.

Ignace Hilsberg Ignace Hilsberg, pianist, drew a large audience for his recital at Town Hall on Tuesday evening. Compositions chosen from a wide variety of music writing served to display the range of the artist's interpretative and technical capacity. Mr. Hilsberg has a touch of consummate delicacy, which can be expanded when necessary to command sonority and dynamic power. Bravura effects were brilliantly projected, although nuance and mood were never sacrificed to mechanical display. Mr. Hilsberg's program was punctuated with warm applause throughout.

MARCH 14

Tito Schipa Suave, polished, artistic in delivery, with the added attraction of musical feeling, temperament, and lovely shading of a voice that is marvelously even and ingratiating, Tito Schipa enchanted his large audience at a Town Hall recital given for the benefit of the Endowment Fund of that institution.

The noted tenor, in his best estate, gave a varied program in which every number earned a resounding measure of applause, but perhaps the most acclaimed performances were those of an aria from Wolf-Ferrari's Le Donne Curiose; an excerpt from Lakmé; Schubert's Du bist die Ruh', sung with moving sentiment and perfect legato; and the recitalist's own charming Serenata Matutina. Marked success came also to Schipa's beautifully stylistic presentation of songs by Luporini, Scarlatti, Furginele, Bellini, and Mancini; Walter Kramer's Pleading; and Hageman's Do Not Go, My Love.

Assisting the popular tenor was Nina Valli, soprano, who gave tasteful, finished, and intelligently purposed versions of compositions by Torelli, Durante, and Catalani.

Josef and Vlasta Ulehla A joint recital by Josef Ulehla, violinist, and Vlasta Ulehla, pianist, was given at Steinway Hall in the evening. The artists presented a varied list including Beethoven's violin and piano sonata in F major and the Dvorak violin concerto. The pianist gave two solo groups, one by Chopin and another of Smetana works, and the violinist was also heard in compositions by Sarasate, Sevcik and Hubay. Particular spirit and pungency were reflected in Mr. and Mme. Ulehla's performance of works by Bohemian composers, in which the authentic racial idiom was aptly expressed. The Beethoven sonata showed stylistic appreciation by the performers. The pianist had especial success with her Chopin numbers. Mr. Ulehla was also warmly applauded for his sympathetic performances of the melodious Dvorak concerto and the brilliant shorter pieces at the close. The audience, which included a number of Czechoslovakian residents of New York, demanded encores.

MARCH 15

Gerald Tracy A recital by Gerald Tracy, pianist, who made his début in the same auditorium last season, was given in Town Hall. The young performer possesses a highly developed technic, fluent legato style, assurance of platform manner, and a winning personality. On this occasion he demonstrated again his facility in various departments of the piano literature. He played the prelude, aria and finale of Franck, Schumann's Carnaval, a Brahms group (capriccio in D minor, intermezzi in E major and C major, and rhapsodie in E flat major), and shorter works of Albéniz, Ravel and Saint-Saëns with brilliant command of piano mechanics, and a slightly deeper interpretative insight than at his recital last season. A further gain in this phase of Mr. Tracy's playing will give added warmth to his style. The audience was large, including many friends of the pianist who showed keen interest and enthusiasm in his work, and asked for encores.

Philharmonic Orchestra Heard in 1918, 1926, and 1930 in New York, the Sarabande, by Roger-Ducasse, made its reappearance locally at the Philharmonic Orchestra concerts conducted last week by Toscanini at Carnegie Hall. The composition is based on the story of an aged prince of olden times who, before dying, asks to hear again his favorite Sarabande. The Roger-Ducasse music, poetical, suggestive, melodious, is accompanied off-stage by a wordless chorus. The Schola Cantorum did well with the choral obbligato.

Opening the concert was the Vivaldi A major concerto grosso, in Molinari's arrangement. Then came Haydn's rarely heard "Horn Signal" Symphony (D major, No. 31, B. & K.) played with lovely delicacy, *esprit*, and grace, under the sympathetic leadership of Toscanini. He did also a rousing interpretation of excerpts from Stravinsky's Petrouchka, and an atmospheric and authoritative reading of the overture from The Flying Dutchman, by Wagner. This program was repeated on Sunday afternoon.

MARCH 16

Dessoff Choirs A program of superlatively beautiful music from the sixteenth and seventeenth centuries was presented by the Dessoff Choirs (Margarete Dessoff, conductor) in its second concert at the French Institute. The Adesdi Chorus and the A Capella Singers of New York were assisted by the Vecchi Singers, Ralph Leonard Kirkpatrick, harpsichordist (who played two solo groups), Bessie Simon, violin, William Hymanson, violin and viola, Anne Weber, cello, Charles W. Hughes, viola da gamba, and Carl S. Mauer, guitar.

The program opened with the first modern performance of five madrigals by Walter Porter (1595-1659), an English composer of whom little is known. Photostat copies of the parts to these works in the possession of Dr. Carleton Sprague Smith, director of the music division of the New York Public Library, were scored by Mr. Hughes and the accompaniments worked out by Mr. Kirkpatrick. These beautiful airs are rather sturdy and diatonic, lacking some of the modal subtleties of other English madrigalists, but of marked eloquence, contrapuntal skill and inventive fancy. Especially rich in feeling and harmonic beauty was Wake, Sorrow, Wake, an elegy for five voices written in memory of Lady Arabella Steward. The performance, accompanied by harpsichord, two violins and continuo, was of notable devotion and meticulous care for tonal clarity.

Mr. Kirkpatrick played a group of four works for harpsichord by Dr. John Bull (1563-1628), alternately lively and melancholy pieces based on dance forms of the period. They were performed with evident understanding and musicianship, also with a technic adequate to the special demands of the instrument. Later in the concert this musician was heard in a toccata by Michelangelo Rossi and two sonatas by Domenico Scarlatti.

The highest point was touched by six madrigals of Claudio Monteverdi, among which four had their first American performances. The figured basses to two of these were realized by Dr. Hans F. Redlich of Mannheim, and others by Mr. Kirkpatrick. The works are for various combinations of singers, two given *a cappella* and others with instruments. Especially liked by the audience was a lively setting for three male singers of a lover's half humorous plaint, O mio bene, in which the voices imitate each other. This work was repeated.

The final vocal group was composed of three madrigals by Clément Jannequin, sixteenth century pioneer in the French *a cappella* song—his famous Bataille de Marignan, with imitative noises of battle; Chant des Oiseaux, a song of spring, with bird-notes in the vocal parts; and a rather gallant Au Joly Jeu du Pousse Avant. Lightness, wit, naïveté and an inimitable folk flavor of the period are reflected in this gay and unaffected music. Much credit devolves upon Miss Dessoff for the high type of music chosen, its careful preparation, and the spirit and wit as well as technical mastery with which it was performed.

MARCH 17

Ray Lev A début recital distinguished from the ordinary run of these events by the outstanding musicianship of the performer, took place on Saturday afternoon in Town Hall, when Ray Lev, pianist, made her bow to the New York public. Miss Lev includes the Music School Settlement of East Third Street and study with Tobias Matthay (as a scholarship winner) in her musical background, and also has been assisted by the committee on ensemble musical training and scholarships of the New York Philharmonic Society.

This admirable preparation has borne fruit of notable quality. Her program began with the Bach-Busoni organ toccata in C, a selection which most pianists of her years would have hesitated to interpret. Miss Lev, however, gave the work a performance of such technical skill and profundity amply to justify its presence on her program. The rest of her numbers, a group of Brahms, excerpts from Chopin, Ravel and Liszt, were projected with consistent dexterity and brilliance. The audience, not slow to recognize the ability of the debutante, showered thunderous applause upon her.

Juilliard Graduate School Orchestra A program of orchestral works by contemporary British composers was presented by the orchestra of the Juilliard School of Music, New York, under Albert Stoessel, conductor, in the concert hall of the school on March 17, for a capacity attendance. The compositions performed were A London Symphony, by Ralph Vaughan Williams; On hearing the first cuckoo in spring, by Frederick Delius; the Enigma Variations, by Edward Elgar; the Rio Grande, by Constant Lambert, with Judith Sidorsky as solo pianist, Pauline Pierce doing the mezzo soprano solo, and the choral part sung by vocal fellowship holders of the Graduate School.

Mr. Stoessel directed with his long familiar skill and vigor and further revealed himself as having a sympathetic understanding of the music played. The orchestra was ever alert to his minute baton commands and gave an exquisite and finished performance of the Vaughan-Williams symphony. The late Sir Edward Elgar's best known orchestral work had been programmed as a memorial tribute, and it received an inspired reading. Miss Sidorsky was a resourceful performer of the tricky piano part of Lambert's setting of Sacheverell Sitwell's colorful poem. The chorus was composed of twenty-five female and twenty-four male voices, who added to the enjoyment with their polished and well drilled vocalism. There was also the unusual feature of having competent soloists rather than choristers, unite for the gay and vibrant choral portion. The orchestra was successful in reproducing the vitality and atmospheric charm of the jazz-like idiom of Lambert's music.

MARCH 18

Mary Lewis Making her first concert appearance in New York after a long absence, Mary Lewis, former soprano of the Metropolitan Opera, drew a well filled house to Town Hall for her Sunday matinee.

It was a slightly nervous beginning that kept Miss Lewis from disclosing her full abilities immediately, but once she had conquered her trepidation, the listeners were aware that a serious and accomplished singer faced them in the person of the tall, fine featured, and modishly gowned young woman

(*Continued on page 28*)

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Spalding and Gabrilowitsch Heard In St. Louis Orchestral Concerts

Golschmann Presents New Work—Giannini in Recital

ST. LOUIS, MO.—Concerts of particular distinction are being arranged by Vladimir Golschmann to close the St. Louis Symphony Orchestra's fifty-fourth season. The two pairs recently played attracted an unusually large attendance that féted conductor, orchestra and soloists alike. Albert Spalding was the guest artist for the concerts of March 2 and 3, revealing his polished art with meticulous performances of Bach's E major concerto and the Chausson Poeme. Spalding's popularity in St. Louis was again attested by the rapturous response accorded his playing, which carried with it faultless execution, elegance of manner and style, and general perfection in all details. Mr. Golschmann, in his concert, offered one of the season's most interesting orchestral novelties in the first American performance of Maurice Delage's Tryptique. In its three sections, Nuit de Noel, Reves-Hommage a Manuel de Falla, and La Danse, the work displays a diversification of ideas developed with musical understanding and an adeptness for orchestration. In the second section, Delage has taken a Spanish theme of Falla as the basis of an ingenious pattern which is worked out in a pleasing quasi-modern manner with great effectiveness. The Beethoven Fidelio overture and Liszt's Les Preludes completed the program played in superb fashion and obviously enjoyed by the many attendants.

HIGH MUSICAL CONTENT

The concerts of March 9 and 10 marked the high point of the season for superior music, and St. Louis audiences have rarely had the privilege of listening to such lofty idealism as was reached by Conductor Golschmann in his playing of the Bach Brandenburg Concerto No. 3 and the Mozart Haffner Symphony. The orchestra was at the zenith of playing efficiency, responding to its leader in a manner that was gratifying to the senses and to the intellect. Golschmann's insight into the transparent and difficult music of Mozart is well known, and the demonstration that followed its performance on this occasion was one of such proportions as to mark a milestone in the career of this talented master of the baton. Ossip Gabrilowitsch appeared as guest soloist, choosing the B flat major concerto of Brahms for his contribution to the brilliant event. Defending his title as one of the greatest interpretative pianists of our time, we can but report that the height of musical integrity and profound musicianship were in evidence, and the music of Brahms was discoursed in its fullest maturity and impressiveness by one of the chosen few in the realm of really great pianistic art. The ovation that followed was finally quieted by Mr. Gabrilowitsch's adding a Chopin prelude as an encore. The orchestral accompaniment was skillfully adapted to the soloist's mood by Mr. Golschmann, and the splendid playing of the cello solo in the *andante* movement was acknowledged by the pianist as he called on Max Steindel to share the applause.

The Civic Music League season was brought to a close with a recital by Dusolina Giannini. This popular young Italian soprano sang to a well filled house at the Odeon a program of varied arias and songs in Italian, French, German and English, adding several encores in the course of the evening. In this, her third, St. Louis appearance Miss Giannini repeated her former successes through her well schooled vocalism and fine sense of song interpretation.

Frank Parker presented a program of character delineations as one of this season's attractions in the Principia Concert and Lecture Course. Mr. Parker's popularity has made him a frequent repeat attraction in the annual series sponsored by this institution, and his work on this occasion was of its usual high order of excellence. As a *diseur*, Mr. Parker stands high in his profession and his characterizations have the stamp of intelligence and authority. Ruth Gordon acted as accompanist and also provided several piano soli. O. C.

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Rochester Civic Music Association Campaign Progressing Successfully

American Program to Be Conducted by Hanson—Golschmann Leads Orchestra—Crooks Gives Recital

ROCHESTER, N. Y.—The annual campaign for funds with which to carry on the community musical activities of the Rochester Music Association is under way. Sixty per cent. of the total $70,000 needed has already been subscribed. An added impetus to the drive came when announcement was made that the Civic Music Association will bring the original Metropolitan Opera Company's production of Dr. Howard Hanson's opera, Merry Mount, here on April 12. Any deficit that might occur has been underwritten by a group of Rochester businessmen.

Dr. Hanson will conduct the Rochester Philharmonic Orchestra in a program of American compositions on March 28. The program includes a first performance of a symphony by Paul White, Cadman's Dark Dancers, Poem for flute and orchestra by Griffes, Deems Taylor's Circus Days suite, and an overture by Charles Sanford Skilton.

The Rochester Light Opera Company will present three performances of Pinafore on April 6 and 7. Principal rôles are to be taken by Richard Halliley, Ruth Berentsen, Lois Smith, Edward Van Niel, Michael Vacanti and Grace Waite.

ORGANISTS CONVENTION PLANNED

The thirteenth annual convention of the American Guild of Organists is to be held in Rochester, June 25 to 29, inclusive. Dr. Walter Henry Hall, director of choral music at Columbia University, will inaugurate one of the featured subjects of the convention—modern trends in choral music. Dr. Hall has selected for the subject of his lecture Church Music as a Ministration. Practical demonstrations of choral training with a selected group of Rochester singers, and an open forum where all will be able to discuss choral problems will be under the expert guidance of Dr. Hall and other authorities on choral music.

Arthur J. Thompson, chairman of the American Guild committee on acoustics, will present a lecture on Modern Acoustical Problems. Among recitalists to be heard are: Francis W. Snow of Trinity Church, Boston; Leon Verres, of St. Luke's Episcopal Church, Scranton, Pa.; and Melville Smith of Western Reserve University, Cleveland, O.

Dr. Hanson, director of the Eastman School of Music, is to conduct a concert of modern compositions for organ and orchestra. The program includes recent works by Eric DeLamarter, Leo Sowerby, Aaron Copland, Leroy Baumgartner, Samuel Baldwin, Clifford Demarest, Charles Sanford Skilton and Philip James. A choral evening service will also be held at St. Paul's Episcopal Church.

GOLSCHMANN LEADS ORCHESTRA

Vladmir Goldschmann conducted the Rochester Philharmonic Orchestra in a program of standard orchestral works, including Mozart's overture to the Marriage of Figaro, the Tschaikowsky fifth symphony, a Tannhauser excerpt, and Ravel's La Valse. Although the program was rather stereotyped, the performance of it was decidedly not. The orchestra played with great vitality and freshness.

Issay Dobrowen led the orchestra in its final concert of the season. The program opened with a charming reading of Handel's Concerto grosso for strings. In Strauss' tone poem, Death and Transfiguration, Dobrowen inspired the orchestra to a mighty performance. The climax of the work, the triumphant chorale, was voiced with a passionate sonority that overwhelmed. Sadko by Rimsky-Korsakoff and Tschaikowsky's Romeo and Juliet completed the program.

José Iturbi's pianistic art captured a new host of admirers at his recent recital. He was accorded an ovation such as few pianists have ever received here. A capacity audience refused to leave the auditorium until ten encores had been granted. In a diversified program Iturbi demonstrated his catholicity. Bach, Beethoven, Chopin, Debussy, and Granados each received individual attention. Iturbi is not merely a stylist; he is a master of all styles and an apostle of beauty.

Max Landow presented an all-Liszt program at Kilbourn Hall, for the benefit of the Phi Mu Alpha scholarship fund. Mr. Landow's playing was in the grand Lisztian manner, and eloquently revealed the romantic purport of the composer.

Richard Crooks was heard in a highly successful recital. The artist chose a well-varied program, which included a group of three Handel arias, a Schubert song cycle, sung exceptionally well, an aria from Donizetti's Linda di Chamounix, and a group of shorter songs. Frank La Forge was the able accompanist.

The opera department of the Eastman School presented two short works in English translation, one of which, Jean Qui Pleure, et Jeanne Qui Rit by Offenbach, was given its first American performance. The other, Sister Angelica, is part of a triptych composed by Puccini shortly before his death. The Offenbach work is nonsensical and gay, and offered pleasing entertainment. Romolo Di Spirito was outstanding in the part of William, winning the laurels of the evening with a truly operatic voice and a flair for dramatics. Good work was done also by Inez Harvuot, Nathan Emanuel and Frederick Tooley. Sister Angelica is a story of delicate pathos told with much artistry and charm by Puccini. It employs an all-feminine cast. Eloise Bradford and Alice George took the principal rôles. Nicholas Konraty was stage director, and Emanuel Balaban conducted.

Ezra Winter, noted mural painter, has been commissioned to design a new stage setting for the Eastman Theatre to be used at concerts and on civic occasions. T. G.

Vocal Faculty of Juilliard Summer School

The vocal faculty of the Juilliard Summer School, New York, for the coming season will include Fraser Gange, Bernard U. Taylor, Mrs. Ella Earl Toedt and Ruth Harris Stewart. Each student in the vocal department receives two half-hour private lessons weekly, and two classes in which criticism of performance is given, and repertoire and methods are discussed. Five hours of ear-training are also included in each week's program.

Five mornings each week Mr. Taylor will conduct a chorus which is open to all pupils without additional fee. The purpose of this course is to acquaint students with representative choral literature and to obtain lists of varied material for all types of ensemble singing.

Mr. Gange has been a member of the summer school faculty since its beginning, three years ago. During the winter season he is a member of the vocal department at Peabody Conservatory of Music in Baltimore, Md. He has appeared in concert in this country and in England, where he obtained his musical education. Mr. Gange has been soloist with leading symphony orchestras and oratorio societies in these countries.

Mrs. Toedt, long established as a teacher of singing in this country, has been a member of the faculty of the Institute of Musical Art since its beginning. She has had much practical experience in oratorio, church and concert music.

Mr. Taylor is prominent in the field of public school music education in the teaching of group singing. He has conducted courses at Teachers' College, Columbia University, as well as in the Institute of Musical Art of the Juilliard School of Music.

Miss Stewart is a graduate of the Institute of Musical Art and a pupil of Herbert Witherspoon. She has had extensive experience in church, concert and oratorio singing, and is a member of the faculty of the Institute of Musical Art.

JOSEF and ROSINA LHEVINNE

are to hold a six weeks' class for pianists in Santa Barbara, Cal., this summer. The number of students will be limited to twelve pupils each. Mr. Lhevinne recently returned to New York from a coast-to-coast concert tour which included recitals in the principal cities and an appearance with the San Francisco Symphony Orchestra, Bernardino Molinari, conductor. (Apeda photo.)

Mannes Continues Concerts at Metropolitan Museum

What was probably a record audience for a stormy night in the sixteen years of free symphony concerts under David Mannes at the Metropolitan Museum of Art, New York, heard the first program on March 10, in the March series of four Saturday night concerts. Through a steady snowstorm, 6,300 people came to hear the evening of music, which opened with the Glinka Russlan and Ludmilla overture, followed by the intermezzo from Goyescas by Granados, and the Brahms third symphony. The second part of the program included the introduction to the third act and Dance of the Apprentices from Meistersinger by Wagner, a violin solo by the concertmaster, Michael Rosenker, who played Beethoven's F major romance to the accompaniment of the orchestra, the Sylvia ballet music by Delibes, and a Johann Strauss waltz, Wiener Blut. D.

Polish Institute Gives De Reszké Memorial Program

The Polish Institute of Arts and Letters presented a memorial concert in honor of Jean De Reszké at Roerich Museum, New York, on March 10. The program was under the auspices of Dr. Marchlewski, Consul General of Poland. Walter Damrosch was chairman, and the speakers included Charlotte Lund, W. J. Henderson and Prof. William Lyon Phelps. The singers appearing were Richard Bonelli, Rachel Morton and a male quartet of pupils of Jean De Reszké.

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McCormack Packs Auditorium For Chicago Charity Concert

Seats on Stage Indicate Popularity of Artist—Business Men's Groups Heard—Rae Bernstein Plays with Woman's Symphony Orchestra —Dalies Frantz Heard with Stock Forces

CHICAGO.—If the size of audiences that are filling the halls whenever a good program is given be taken as a sign of improvement in business in general, and in music in particular, this city's long-felt depression will soon be at an end. Since the beginning of the year a noted change for the better has been noticed and instead of the small audiences that greeted many eminent artists here large houses now attend concerts and recitals by visiting as well as local musicians. All the concerts heard on March 11 were well patronized, and John McCormack, who gave his only Chicago recital of the season, packed the vast Auditorium.

McCORMACK'S PROGRAM

Before sailing for South Africa, where he is scheduled for a series of concerts and recitals, John McCormack stopped in Chicago to sing in the Auditorium for the benefit of the clinic for the sick poor at the John B. Murphy Hospital. For the first time this season the hall was sold out and many were seated on the stage, as was common in the days of prosperity. In glorious voice, the ever-popular tenor sang with artistry and again demonstrated that English is a singable language. Edwin Schneider's contributions to the program added in making the afternoon enjoyable.

LOCAL BUSINESS MEN'S ORGANIZATIONS PERFORM

Two of Chicago's best assets are amateur organizations—the Chicago Business Men's Orchestra and the Chicago Association of Commerce Chorus. Though the fame of these two organizations is still local, Orchestra Hall was filled for their joint concert on March 11 and the community fund of the Allied Chicago Charities, for whose benefit the concert was given, profited handsomely. The orchestra, founded by the late George Lytton in 1921, is conducted by Clarence Evans and, judging by its reading of the Mozart symphony in G minor, this body of amateur players has been well trained. Its performance would have been a credit to a professional body.

The chorus was organized in 1912 and its conductor, Arthur Dunham, has done wonders with it. Dunham has long been recognized as one of Chicago's leading musicians, even though, for some unknown reason, he generally keeps to himself his many contributions to the musical life of this city. An organist of the first order, Mr. Dunham is also a first-class symphony, operatic and choral conductor. He has drilled his choristers so well that they sing like professional musicians, and their recent public performance left nothing to be desired and a great deal to be admired.

WOMAN'S SYMPHONY ORCHESTRA

The Gold Room of the Congress Hotel once again harbored a large audience on March 11, when the Woman's Symphony Orchestra gave the last but one in its series of six concerts. The soloist of the afternoon was Rae Bernstein, who was credited with the first performance here of Maurice Ravel's piano concerto. Miss Bernstein, well remembered for her many appearances in concert and recital here while a student of Glenn Dillard Gunn, has returned from three years' study in Vienna with Moriz Rosenthal as winner of a Rosa Raisa scholarship. It was regrettable that for her first appearance since her return Miss Bernstein chose to play the Ravel concerto, which is not grateful for the soloist. It gave ample opportunity to show the fine rhythm and the clean-cut musicianship of the pianist, but its form and contents do not reveal Ravel at his best. M. Ravel, we are told, has a great sense of humor and he dispenses it abundantly in this concerto. Witticism in a concerto seems out of place.

Long before going to Europe Miss Bernstein impressed by her impeccable technic and the fleetness of her fingers. Those two assets were apparent in her performance on this occasion. The audience enjoyed her playing so much as to ask for a repetition of the last movement. Conductor Ebba Sundstrom and her orchestra gave the young pianist excellent support. The orchestra shone in its own light in its presentation of the Borodin symphony No. 2 in D minor, the Smetana overture to the Bartered Bride and the American Negro Suite by the Chicago composer Thorwald Otterstrom.

ARTHUR BECKER AND DE PAUL ENSEMBLE

Arthur C. Becker, dean of De Paul University School of Music, gave an organ recital on March 11, with the assistance of the De Paul Ensemble, at St. Vincent's Church. Mr. Becker had selected a program quite out of the ordinary. It included Andrissen's Premier Choral, Bach's In Dulci Jubilo, and Passacaglia and Fugue in C minor, Walter Keller's Consummation, and Irving Gingrich's suite for organ and small orchestra. Dean Becker, an all-around musician, though young in years is already regarded as a leading organist and he lived up to that reputation by his admirable performance of all the works programmed.

DUMONT AND WGN ORCHESTRA PRESENT SIBELIUS SYMPHONY

Radio listeners are demanding better music over the air and it seems that their voice has been heard by the potentates of radio stations. Ever since Adolphe Dumont became musical director of Station WGN, the musical programs have increased in popularity even though many of the numbers are semi-classical. On the program of March 11 the featured number by the WGN Orchestra was Sibelius' symphonic poem, Finlandia. The balance of the program included the finale from Tschaikowsky's fourth symphony, Rimsky-Korsakoff's Flight of the Bumble-Bee and the overture to Verdi's La Forza del Destino. The soloist, Joseph Vito, played a Bach bourree, thus making the forty-five minute program one that gave joy to music-lovers.

SONATA RECITAL AT CORDON CLUB

On March 11 Anna Thelma Joseffer, violinist, and Grace Nelson, pianist, gave a sonata recital at the Cordon Club, playing Bach's sonata in E major and Grieg's in F major agreeably. The assisting artists were Jennie Shepard, soprano, and Mildred Huls, pianist. Miss Shepard disclosed a well-schooled voice of lovely quality in a group of soli by Schubert, Kienzl, Freer, German and Ponchielli. Miss Shepard has been heard often in and around Chicago in concert and opera. Miss Huls supplied artistic accompaniments.

AMERICAN CONSERVATORY WEEKLY CONCERT

Though the weekly recitals by students of the American Conservatory are well worth attending, they are not generally covered in these columns. An exception is made, however, for the one of March 10. It is not generally known that the ushers at Orchestra Hall are all music students, but whenever one of them performs a member of our staff is on hand, as it is our pleasure as well as duty to contribute in making their accomplishments known. For a long time we have intended to write a special article regarding the boys who usher at Orchestra Hall. Most every one of them can read a score and they know as much about music as the expert. Now it seems that those boys who are so apt in giving their views concerning the work of others are well able to perform what they preach. Russell Bickhaus, one of the students heard at this American Conservatory recital, gave a splendid account of himself as a violinist in numbers by Desplanes, Novacek and Vieuxtemps. He played with taste, musical understanding, clarity and beauty of tone, and he made a fine impression on the listeners. Many of his confrères at Orchestra Hall were on hand and applauded him vociferously.

The recital was given by piano pupils of Louise Robyn, violin students of Stella Roberts and organ pupils of Edward Eigenschenk.

CHAMBER MUSIC SERIES

The third in the series of chamber music concerts under the auspices of the Chicago Chamber Music Committee was given on March 12 in Orchestra Hall foyer by the Mischakoff String Quartet. The program was made up of quartets by Beethoven, Schubert and Dohnányi. The size of the audience would seem to indicate that chamber music is gaining in popularity, and the foyer of Orchestra Hall is the ideal place for intimate programs. Theatres as well as music halls have often been selected by Chicago musicians for the giving of ensemble programs, but Orchestra Hall foyer is now coming into its own.

CHICAGO ORCHESTRA CONCERT

The eleventh program of the Chicago Symphony Orchestra's Tuesday series brought Gregor Piatigorsky as soloist, who introduced here the Elgar concerto for cello in E minor. This work may well be regarded among the best ever written by the late English composer. All its beauties (and they are many) were displayed by the cellist, whose brilliant technic made light of its difficulties. Both composition and soloist received a rousing reception. As to the orchestral numbers, Dr. Stock gave a beautiful reading of Beethoven's eighth symphony. It was well to program again the Sowerby Passacaglia and Fugue, which impressed more favorably after a second hearing, even though here and there we caught notes that were not altogether unfamiliar and recall several passages of Richard Strauss. But for all that Sowerby has a muse of his own. There were also listed the orchestral fragments from Ravel's Daphnis and Chloe. Although twenty-four years have elapsed since it was last heard, this ballet music is as fresh today and it sent the audience home in a happy frame of mind.

MANUEL-WILLIAMSON APPEAR JOINTLY

Philip Manuel and Gavin Williamson gave a joint recital for the benefit of the extension fund of the Musicians' Club of Women at the Goodman Theatre on March 13. These specialists of the harpsichord are also fine pianists and their program was devoted to music for two harpsichords and two pianos. It is regrettable that this was the only recital Manuel and Williamson will give here this season, as their appearances are always among the highlights of our musical activities. They played ancient and modern music and their performance on both the harpsichord and on the piano deserved the term "masterly." They were most enthusiastically received.

JESSIE B. HALL PRESENTS YOUNG ARTISTS

At Kimball Hall on March 13, under the direction of Jessie B. Hall, were heard Marshall W. Batchelder, tenor, and Blenda Sterner, pianist, in joint recital. Mr. Batchelder programmed only songs in English, a language he enunciates well. Aside from her Chopin group, Miss Sterner featured moderns including an arrangement of Tito Schipa's song, Remembrance.

WERRENRATH GIVES RECITAL

Reinald Werrenrath, recently heard in a concert at the Auditorium, gave his own program under the direction of Bertha Ott at the Goodman Theatre on March 14. This was listed as his only Chicago recital of the season. For many years Werrenrath has ranked as one of the foremost singers, and he lived up to that high reputation by his fine delivery of classics by Mozart, Handel, Schubert and Strauss and by his remarkable interpretation of songs by Secchi, Wilson, Felman, German, Tours and Whiting. Long before the radio was in vogue Werrenrath made his appeal to the public by the beauty of his resonant voice, his clean-cut interpretations as well as through his dramatic force and excellent diction in English, German, French, Italian and Scandinavian. Werrenrath sings the classics as well as he does the moderns or the folk-songs of England, Scotland and Ireland.

DR. STOCK MADE MEMBER OF SOUSA FOUNDATION

Dr. Frederick A. Stock, conductor of the Chicago Symphony Orchestra, has been added to the advisory board of the Sousa Memorial Association, which includes such prominent musicians as Serge Koussevitzky, Carl Busch, Dr. James Francis Cooke, Herbert L. Clarke, Arthur Pryor, Henry Hadley and Victor Grabel. The association was incorporated for the purpose of "honoring the memory and perpetuating the work of John Philip Sousa . . . and to foster and promote the interests of music in the United States and the love of music in the youth of the world."

LUCINDA MUNROE WITH NORTHERNERS

Lucinda Munroe, soprano, was soloist on the March 16 broadcast of the "Northerners." She is engaged for a recital at Wesleyan University, Bloomington, Ill., and for a series of concerts on the West Coast in July.

SIGMA ALPHA IOTA

Sigma Alpha Iota will hold an initiation and banquet on April 10, during the Music Supervisors' National Conference at the Stevens Hotel, for the purpose of welcoming members who will be in Chicago that week, and also to initiate candidates who have done outstanding work in public school music and in the concert field. Many honorary members will be present as well as sorority members who are prominent in the conference and other music organizations. Nina Knapp, president of Gamma province, will have charge of the initiation, and Mae Shepherd Saunders, national vice-president, will act as toast-mistress. An outstanding program is being planned.

Omicron Gamma, alumnae chapter of Sigma Alpha Iota, entertained on March 17 at National headquarters in the Allerton, with a St. Patrick's bridge party for members and friends.

JESSIE HALL ANNOUNCES OPENING OF SERIES

The eighteenth season of the Young American Artists Series, under the direction of Jessie B. Hall, will begin on April 4 at Curtiss Hall with a recital by Frederick Mueller, tenor, and Bernice Caine, pianist.

FRANTZ SOLOIST WITH ORCHESTRA

At the regular Thursday-Friday concerts of March 15 and 16 the soloist was the young American pianist Dalies Frantz. Mr. Frantz, who received the greater part of his musical education in Ann Arbor, Mich., from Guy Maier, also studied abroad with Schnabel and Horowitz. Although he has appeared three times with the Detroit Symphony Orchestra and made his début last year in New York under the Naumburg Foundation auspices, this was Frantz' first Chicago appearance. The pianist won the Schubert Memorial prize and was awarded the young artists' prize of the National Federation of Music Clubs, which entitled him to an appearance with the New York Philharmonic-Symphony Orchestra.

At this concert Frantz played the Liszt concerto No. 1 in E flat major, and, considering the sensational manner in which he played it and the no less sensational manner in which he was fêted by the audience, he should soon be one of the heroes of the concert stage. To say the least, his interpretation of the flashy number was exciting to the extreme, as he played it with the exuberance of youth and the strength of a giant. In the more subtle passages as well as in fortissimo he drew from his piano a tone of rare beauty. Although his interpretation followed tradition, he exhibited a certain individuality that made the familiar concerto much more flamboyant. At the close of the number the enthusiasm of the audience knew no limit, but rightfully the young pianist refused to grant an encore.

If the soloist aroused enthusiasm, the orchestra under Dr. Stock did likewise. The eight Russian folk-songs by Liadoff and Rachmaninoff's second symphony were beautifully presented. To be brief, it may be recorded that the program reached the high mark of the symphonic season. A few more such concerts will bring the throng again to Orchestra Hall. As it was, the house was practically filled to its last seat and this is the best stimulus for the interest of the orchestra and its listeners.

KENNETH FOSTER AT ARTS CLUB

Kenneth Foster gave an interesting lecture entitled, The Chinese Theatre, at the Arts Club recently. Not only is Mr. Foster well versed in the theatrical customs of the Chinese stage, but he also understands the exotic music of the East. He brought out many interesting facts regarding Chinese music and illustrated them with the help of Chinese musicians, who played various native instruments. Naturally, the music plays only a small part in Mr. Foster's lecture. Mr. Foster, who lived in China at one time, has brought back with him many costumes said to belong to the Imperial family. The Arts Club was packed and the lecturer and his troupe were given more applause than is generally the case at this club.

AMERICAN CONSERVATORY NOTES

Paul Nettinga, tenor, student of Karleton Hackett, appeared in recital before the Western Springs (Ill.) Woman's Club on February 23. Lola Hanmer was the accompanist.

Voice pupils of Harriet Hebert and Esther Goodwin, piano students of Virginia Shapiro and violinists of Henry Sopkin were presented in recital on March 18.

(*Continued on page* 24)

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Monte Carlo Ballet Gives Two Performances in Washington

Hans Kindler Directs National Symphony Orchestra—Sophie Braslau Is Soloist

WASHINGTON, D. C.—The two programs on March 4 by the Monte Carlo Ballet Russe at the National Theatre, before a capacity audience which included many standees, proved a brilliant finale to the series of concerts directed by the local young impresario Renoux J. Smith, who heads the T. Arthur Smith Concert Bureau. They were the finest ballet performances given in this city.

March 5 marked the last of four concerts offered by the Washington String Quartet (Milton Schwartz, Paul Brightenburg, George Wargo and Sidney Hamer) at the home of Frank Frost. The program included Grieg quartet in G minor and the Brahms quintet in F minor, with Emerson Meyers at the piano. In the superb reading of the Brahms opus the first signs of the required finesse in chamber music playing were observed, pointing to a successful future by the young group. This ensemble is under the direction of George F. Gaul.

Before a large and distinguished audience in the Mayflower Hotel Ballroom on March 14, Abram Haitowitsch, violinist, and Prince Alexis Obolensky, basso-cantante, appeared in joint recital.

MOZART CONCERTANTE PLEASES

The Mozart Symphonie Concertante, included on a recent program of the National Symphony Orchestra (Hans Kindler, conductor), was interpreted in such masterful fashion by Frank Gittelson, violinist, and George Wargo, violist, as to proclaim these artists of the highest order. Both are members of the orchestra. The concert of March 15 marked the successful début of George Wargo. Included on the program was the Saint-Saëns Rondo Capriccioso with Mr. Gittelson as soloist, in whose exquisite performance the required precision and brilliancy were conveyed.

Adding to the success of what were probably the finest concerts of the season, was Kindler's reading of the Handel-Elgar overture in D minor (repeated by popular demand), Vocalise (Rachmaninoff), Sand, by Mary Howe (a Washingtonian), and the overture to Athalia (Mendelssohn).

The opening number of the National Symphony concert on March 11 was overture in D minor (Handel-Elgar), followed by El Amor Brujo (Falla) with the passages Song of Love's Sorrow, Song of the Firefly, Song of Love and the finale sung by Sophie Braslau, contralto, in superb style. Other compositions heard were Soviet Iron Foundry (Mossoloff), Chant Russe (Moussorgsky), closing with Kindler's elegant reading of Capriccio Espagnol (Rimsky-Korsakoff).

G. S.

National Piano-Playing Tournament Scheduled for Music Week

The National Piano-Playing Tournament sponsored by the National Music Guild, a countrywide contest to be held during National Music Week (first week in May), is the expansion of an idea first conceived by Irl L. Allison, a teacher of piano in Abilene, Tex. He planned a piano playing meet for his pupils in 1929. The next year an All-Southwestern Piano-Playing Tournament was instituted. For four years this tournament was carried on in a single locality with Mischa Levitzki as judge one year and John Thompson, two. In 1933 a chain of eleven tournaments was organized in leading cities of four states. Encouraged by the results of this effort, the sponsors of the eleven tournaments began consideration of a country-wide chain of piano-playing contests to be held annually. The first of these national events includes a chain of tournament units from coast to coast for 1934. The supreme judges are John Thompson and Edwin Hughes. The New York City unit committee includes Francis Moore, Mrs. Virginia Ryan, Harriet A. Seymour and Carl M. Roeder. Helen Colley of New York has been appointed Eastern representative.

The awards consist of five types of certificates prepared to recognize the varying merits of each entrant. The fair-rating certificate is given the student who does not achieve a first rating, but shows a serious effort. The good-rating certificate goes to the student drawing one to three firsts; the very good rating, for four to six firsts; the excellent rating, for seven to nine; while the superior-rating certificate is reserved for those who achieve ten or more first ratings from the judges upon their entire repertoire. The top three certificates entitle the winners to the local, state and national honor rolls, respectively. The national honor roll will be given countrywide publication.

The rules and regulations appear in a bulletin obtainable through members of each local committee or at information headquarters, which in New York is Schroeder & Gunther, Inc., 6 East Forty-fifth Street. All grade school, high school and college students of piano are eligible.

N. Y. F. M. C. Plans Opera Department

The New York Federation of Music Clubs, through its opera department, of which Stuart Gracey is chairman, is planning an operatic development throughout the state. The first production, Aida, is to be given in June, jointly sponsored by the federation and the Finger Lakes Association, whose fifteenth anniversary will be celebrated by this event. Choruses from the Finger Lakes region are now organizing and beginning their rehearsals. An orchestra composed of 100 musicians will be selected. The federation is conducting, the first week in April, contests for the three leading rôles in various sections of the state. Minor parts are to be sung by residents of the Finger Lakes territory. The ultimate objective of this movement is to establish at various places in New York State a permanent opera route, producing at least one new opera each season, utilizing the choruses and orchestras available in the locality, with the principals selected by competition.

Artists desiring to compete for the leading rôles in the Aida production should write immediately to the federation office, 102 Pierrepont Street, Brooklyn, N. Y., stating experience (if any), voice and operatic repertoire. They will be advised of time and place for the local contest, two weeks in advance. All operas are to be produced in English, which should be used in the contest.

Grace Moore Offered Film Engagement in England

Grace Moore has been offered the leading rôle in The Dubarry as a musical film for British International, with Korda directing. Owing to contracts in Hollywood, it is not certain whether she will be able to accept. Miss Moore is dividing her time now between concerts, radio and films. Her husband, Valentine Parera, has been signed by Fox for two years.

Advance Sale for Texas Opera Large

Opening Event Occurs April 9—Many State Singers in Casts

HOUSTON, TEX.—Boxes for the opening night of the Texas Opera Association, April 9, are being sold for as much as $2,000. The first box was bought for this amount, and the check presented to the Houston Anti-Tuberculosis League. The next box sold for $500 and other boxes are bringing three, two and one hundred dollars each. The association is to give the opera Faust, with Amund Sjovik of New York in the part of Mephistopheles. Other principals are Texas singers who have appeared in New York and Chicago. The supporting cast will consist of more than 100 singers from various parts of the state, all members of the Texas Grand Opera Association. The organization is under the supervision of Mrs. John Wesley Graham, and directed by Vittorio Verse.

Melvena Passmore, former Chicago grand opera singer, appeared in Paris, Tex., on February 12. Miss Passmore will be heard in many Texas centres before returning to New York in the late spring.

LOCAL ORCHESTRA HEARD

On March 12, the Houston Symphony Orchestra, with Frank St. Leger conducting, gave the Good Friday music from Parsifal and Hiawatha's Vision from Samuel Coleridge-Taylor's cantata. The part of Hiawatha was sung by the guest soloist, Robert Hopkins of Waco. Mr. Hopkins is head of the voice department of Baylor University and is familiar to Houston, but never has he sung with such richness of tone, fine musicianship and feeling. He won his audience from his first note.

Drusilla Huffmaster, pianist, has been heard in many Texas cities this season, and is to be guest artist with the Houston Symphony orchestra on April 12.

Margaret Bonner was guest artist at the Comradeship Program given by the Ladies Reading Club, a program complimentary to all the music and literary clubs of Houston and surrounding towns. K.B.M.

Boston to Hear Crooks in Manon

Richard Crooks will make his Boston grand opera début with Lucrezia Bori in Manon on April 3, during the Metropolitan Opera Company's visit to the New England city.

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METROPOLITAN OPERA

LAKMÉ, MARCH 12

The operatic performance of Delibes' Lakmé aroused the enthusiasm of an elite public on this occasion. Lily Pons, as the Hindu maiden, was in superb voice. Her adaptability to the various rôles she interprets clearly defines her wide histrionic scope; and the contrast of her portrayal of Lakmé to her recent Linda indicated this strongly. She projected the flavor of the Oriental girl, torn between her love for Gerald and the ideal for which she had been nurtured admirably, delighting the audience.

Giovanni Martinelli as Gerald was ardent and youthful. During the evening he was much applauded for his conception. Leon Rothier as Nilakantha was majestic in the rôle.

Gladys Swarthout (Mallika), Helen Gleason (Ellen), Dorothea Flexer (Rose), Philine Falco (Mistress Bentson), George Cehanovsky (Frederic) and Alfio Tedesco (Hadji) were the other members of the cast. The ballet added greatly to the color and atmosphere of the performance. Louis Hasselmans conducted.

RIGOLETTO, MARCH 14

The performance of Rigoletto on Wednesday evening marked Charles Hackett's first appearance at the Metropolitan in the rôle of the Duke. The title part was taken by Giuseppe De Luca; Lily Pons was Gilda. Other rôles were taken by Virgilio Lazzari (Sparafucile), Ina Bourskaya, Philine Falco, Alfredo Gandolfi, Millo Picco, Giordano Paltrinieri, Paolo Ananian, Elda Vettori and Paolina Tomisani. Vincenzo Bellezza wielded the baton.

Mr. Hackett, one of the season's newcomers in the company, repeated the impression made by former appearances. He sang with voluminous tone and dramatic fire. Mme. Pons, in one of her sure-fire characters, was called out many times to receive the applause of the audience. Mr. De Luca was a familiar figure as the hunchback. Lazzari was an effective Sparafucile, and the performance as a whole matched the excellence of the individual parts.

DIE MEISTERSINGER, MARCH 15 (MATINEE)

Lotte Lehmann was the Eva of Die Meistersinger for the first time at the Metropolitan at this sixth performance of the Wagner cycle. Surrounded by an expert cast which included Max Lorenz (Walther), Doris Doe (Magdalene), Friedrich Schorr (Hans Sachs), Gustav Schützendorf (Beckmesser), Hans Clemens (David) and Emanuel List (Pogner), Mme. Lehmann presented an impersonation that with all its dramatic and extraordinarily brilliant vocal skill was enhanced by a simplicity and sincerity that was refreshing. Her Eva is completely different in conception from those of other artists. She makes the rôle much more forceful. This was particularly noticeable in the scene with Hans Sachs as Eva berates him for not helping Walther when he first sings at the council. Her anger at him had that element of veracity so necessary to build the scene to a dramatic peak. Every note Mme. Lehmann sang was sure, every phrase had finesse of style and her enunciation had a rare clarity. Many curtain calls announced her triumphant.

Mr. Lorenz did excellent work as Walther. His Prize Song was sung eloquently, and throughout the performance he gave an interpretation of the rôle that was excellent in every respect. His fine figure was also costumed in perfect taste. Indeed Mr. Lorenz seems to be the ideal Walther of Wagner's creation.

The Hans Sachs offered by Mr. Schorr was an interpretation of dignity coupled with delicate humor and gentle renunciation, but presented with the force indicated by Wagner. He sang well on this afternoon. Mr. Schützendorf's Beckmesser was a magnificent portrayal of comedy, touched by malignancy. The manner in which Mr. Schützendorf builds this part from the first act to his ridiculous song at the song contest is a histrionic achievement. His stage fall in Act III was one of the funniest incidents of the present Metropolitan season.

Miss Doe, the Magdalene, in excellent voice, played her rôle with charm and naïveté and her scenes with Mr. Clemens (David) had a youthful ardor that was delightful. Mr. Clemens had all the life and vitality of a boy in his teens, although his singing displayed the consummate artistry of maturity. Mr. List's Pogner had majesty and he sang with true warmth and fatherly fervor.

Others of the large cast were Arnold Gabor, Marek Windheim, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe and Arthur Anderson. Artur Bodanzky conducted.

MADAM BUTTERFLY, MARCH 15

High A's and B flats, emitted with perfect freedom and resonance, with easy carriage and excellent acting, were noted in the impersonation of the rôle of Lieutenant Pinkerton by Giovanni Martinelli. Elisabeth Rethberg was in fine voice, coupled with authoritative make-up, as Cio-Cio-San. The love duet was delicately done, with fine climax, followed by numerous recalls. Suzuki, sung by Ina Bourskaya, was a pleasant characterization. Of prime import was George Cehanovsky's Consul Sharpless, sung by him for the first time. His manly appearance, jaunty carriage and adequate voice united in bringing him immediate success. Phradie Wells was a personable American girl, and other parts were ably characterized by Alfio Tedesco, Pompilio Malatesta, Paolo Ananian, Paolo Quintina and Millo Picco. The child in the pathetic closing scene created a laugh by dashing off in the wrong direction, which eased the tense feeling of the moment. Conductor Vincenzo Belezza conducted.

TRISTAN UND ISOLDE, MARCH 16

Paul Althouse, American tenor, was heard in the rôle of Tristan for the first time at the Metropolitan upon this occasion. He was ovationally welcomed by an audience which completely packed the vast auditorium and which included a delegation of 400 citizens from Reading, Pa., his home city, come to honor the first of our own countrymen singing this greatest of all tenor characters in operatic literature from this world-famous stage.

Mr. Althouse's success was instantaneous. From his first entrance as the dignified delegate sent by King Mark to receive Isolde, it was evident that here was a seasoned interpreter of the part—a man who knew the traditions of the rôle and had the tremendous vocal resources and consummate acting abilities to give a meritorious interpretation. Throughout this act and Act II, in which Frida Leider and he essayed the love duet, Mr. Althouse sang with a beautifully spun tone, accomplishing the difficult measures allotted to him with assurance and ease. Even though there was too much restraint at times in his singing, adverse criticism should be withheld because of the masterly manner with which he acted and sang the delirium scene of Act III. Without exaggeration, it can be said that no finer interpretation of this has been heard for many seasons. Eloquently sung, magnificently acted, the conception of Mr. Althouse displayed potent histrionic finesse. He became the dying Tristan waiting tensely for the ship to arrive bringing Isolde to him. His final death phrase as Isolde clasped him in her arms was not only vocally perfect but so pregnant with emotion as to bring tears to the eyes.

Mr. Althouse's future Tristans will be awaited with eagerness, for an American singer and actor capable of standing beside that eminent Metropolitan artist, Lauritz Melchior, has arrived.

Frida Leider, the Isolde of the evening, sang with her customary vocal purity and dramatic intensity. Maria Olszewska (Brangäne), although singing well, was particularly bad histrionically. Acting, never one of her attributes to any great extent, was noticeably absent, and what there was of it had totally inept windmill mannerisms. Ludwig Hofmann's King Mark was a senile old man, weak-kneed and ineffective. Gustav Schützendorf (Kurvenal) and Hans Clemens (A Shepherd) were particularly fine, enhancing the merit of the performance by the artistic conceptions they gave their rôles. The remainder of the cast included Arnold Gabor (Melot) and James Wolfe (The Steersman). Artur Bodanzky conducted.

PETER IBBETSON, MARCH 17 (MATINEE)

Peter Ibbetson, with the familiar cast, was given on Saturday afternoon. In the leading rôles were Lucrezia Bori, the Duchess of Towers; Edward Johnson, Peter Ibbetson; Lawrence Tibbett, Colonel Ibbetson. Gladys Swarthout was again Mrs. Deane, and the others appearing were Ina Bourskaya, Angelo Bada, Leon Rothier, Louis D'Angelo, Giordano Paltrinieri, Millo Picco, Max Altglass, Phradie Wells, Grace Divine, Philine Falco, Elda Vettori, George Cehanovsky and Alfredo Gandolfi. The People of the Dream were Mr. Cehanovsky, Dorothea Flexer, Helen Gleason, Betty Lou Knight and June Lockhart. Tullio Serafin conducted.

The performance had its accustomed merits of subtle emotional shading and pictorial beauty. Miss Bori sang with limpid tone and sensitive expression; Mr. Johnson, in fine voice, made a manly and convincing hero; and Mr. Tibbett plumbed his usual depths of wickedness in his rôle, and was effectively sinsister in the vocal line. Miss Swarthout was an ornamental and warm-toned Mrs. Deane.

CAVALLERIA AND SALOME, MARCH 17

The final performance for the season of Cavalleria Rusticana and Salome attracted a large audience on Saturday night. Of the

(*Continued on page* 28)

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NEW YORK March 24, 1934 No. 2815

An elephant never forgets but a musical performer sometimes does. However, the elephant has to carry his own trunk and the performer can have it sent by express; therefore the advantages seem to be about even.

Philadelphia's Opera Problem

The announcement made last week that the Metropolitan Opera Association will discontinue its customary series in Philadelphia next season leaves that city shorn of one of its major musical and social events. However, the welcome news that the Philadelphia Orchestra will enter the field of opera production, by giving performances during certain weeks of the season, obviates what might have been a bleak and discouraging prospect for next winter.

It has not usually been so in the Quaker City, which has often suffered from an embarrassment rather than a dearth of lyric drama. For example, in the season of 1928-29 there were three resident organizations operating there in addition to the visiting Metropolitan. The Philadelphia Grand Opera Company, Inc., with the late William C. Hammer as general manager, gave twelve performances at the Academy of Music, with Stokowski and Artur Rodzinski as the principal conductors. The Philadelphia Civic Opera Company (Alexander Smallens, musical director) gave a series at the Metropolitan Opera House in its home city, which included the American première of Strauss' Ariadne auf Naxos. Then there was a short-lived third organization known as the Pennsylvania Grand Opera Company which produced fifteen standard operas, largely in Italian, at the Academy.

Economic conditions caused the disbandment of the Civic Opera Company in 1930, after seven years of distinguished activity. The history of the organization was particularly rich in first American or local performances. Meanwhile the Philadelphia Grand Opera Company, having enlisted some years previously the influential backing of Mrs. Mary Louise Curtis Bok and other leading music patrons of the city, went on to even more brilliant exploits. Its productions of Elektra and Wozzeck stand out as important events, the latter indeed making American musical history. The fact that this work established a high mark for Manhattan when exhibited in a special performance at the Metropolitan Opera House certainly says much for the prowess of the organization. Subsequently, the company declared a year of vacation in order to prepare some especially original productions for the following season, but since that time there has been silence.

Philadelphia has a splendid operatic tradition to carry on. With one of the most original modern musical experimentalists at its head, the home orchestra should seize the lyric banner which has now been lowered and bear it aloft to new victories.

A New Work by Wagner

Parsifal has been regarded for so long as the swan-song of the master of Bayreuth that there is genuine surprise in finding another. Considerable publicity has been given in the German press to what was described as the discovery of some unknown pieces for military band by Wagner, written in 1882. Three fanfares for trumpets and timpani have, indeed, been unearthed after a long and somewhat romantic search. The story of the works is set forth in the Musical Times (London) in an article by Charles Hoby, which reproduces one of the compositions, transposed into ordinary notation.

The history of the fanfares is as follows: When the Sixth Bavarian Light Cavalry Regiment was disbanded in 1919, according to the Treaty of Versailles, a copy of Wagner's score was found in its library, whereupon a search was begun for the original MS. It was finally found in the possession of the widow of Major-General Scheffer, former commander of the regiment, who valued it so highly that she had kept it carefully under lock and key. Her late husband, a personal friend of Wagner, is assumed to have invited the composer to write something for the regimental band, stationed in Bayreuth at the time. A memorandum written in 1882 by Heinrich Schmidt and Ulrich Hauptmann gives a quaint account of the delivery of the manuscript:

"One day Wagner handed to Staff Trumpeter Göttling six especially composed fanfares for the Chevauleger band of Bayreuth, written in the master's own hand. These are original musical pieces, showing the expression of effective musical rhythms and characteristic motives, which give to the trumpets ample opportunity. . . . So enthusiastic over this music were five French officers attending the performances of Parsifal at Bayreuth in 1882 that they gave practical proof of their admiration of the fanfares, which had been played to them by the trumpeters when they visited the barracks. . . . For they bought twenty-eight tickets so that each trumpeter should witness Parsifal."

The military musicians themselves did not seem to be nearly so enthusiastic. Captain Baron von Aufsess, the only surviving officer of the regiment, stated: "I remember the works very well. I asked about them at a rehearsal of the musicians at the barracks. The old Göttling simply laughed about 'that fool Wagner, whose pieces nobody could play.'"

The music has now been published under the supervision of Dr. Eric von Pander of Munich, and the first performance took place at the Wagner Celebration in that city, February 12, 1933. The vogue of fanfares as opening music for concerts is one of the modern predilections. It therefore seems as if American conductors in search of novelties to supply the omniverous public craving have an opportunity to make a real sensation.

Musical First Editions

The collecting of first editions has long been a literary fad, with the libraries of the world competing for choice early copies of writings by famous authors. Even the lesser lights of the literary world have found a good market. Alas, this has not always been the case with musical manuscripts. It is true that such repositories of tonal treasures as the Prussian State Library, the archives of the Vienna Society of the Friends of Music, the Paris National Library and others have rare scores by masters of the past which cannot be bought for any price, as they are deemed a heritage of the race. But there are comparatively few private collectors, compared with the multitude who cultivate the literary hobby of old books.

A writer in the New York Sun recently commented on the fact that there is evidence of an awakening interest in collecting first editions of music. At the same time, the demand cannot be marked as yet, for the prices in a catalogue of such works are modest, when compared with the large bids eagerly offered for noted examples of the literary medium.

Citing the fact that the first edition of Beethoven's ninth symphony may be had for about $325, this writer ranges side by side some of the prices of books versus scores:

"A few weeks ago at auctions in New York an 1831 edition of Edgar Allan Poe's Poems brought $3,400; and Lord Byron's Hours of Idleness was sold for $4,600. Last year, at Sotheby's in London, a first edition of Keat's Endymion brought £2,400. In the opinion of many the only genius of literature worthy to rank with Beethoven as a genius of music is Shakespeare. Not long ago a Shakespeare First Folio was offered for sale at approximately $90,000.

"Among the other interesting items in a recently issued musical catalogue is a first edition of the full score of Gluck's Orphee et Eurydice, published in 1774 by Des Lauriers at Paris, and priced at approximately $160. For $150 there is a first edition, uncut copy, of the full score and libretto of Wagner's Tristan und Isolde. Three Chopin valses (op. 64, No. 3), published by Brandus in Paris in 1847, may be had in the first edition, engraved, unbound and uncut, for a little over $5; and first edition copies of the minor works of such eminent music masters as Schubert, Schumann, Liszt, the Strausses and Mendelssohn are offered at prices that should tempt even the non-musical."

It is certainly ironic that Dickens' unpublished Life of Our Lord created a furore of fiercely competitive bidding when at last the work was released for publication, so that the rights went to an American firm for about fifteen cents a word; while on the other hand no publisher seemed interested enough in such a rarity as a partially completed operatic score by the composer of Pélléas to make it worth more than $200 at a recent sale in Paris.

The moral of all this is that it behooves collectors to get to work now if they wish to steal a march on the coming procession of eager musicophiles.

C. W. A. Music Lessons

The most recent development of the Civil Works Administration program has been to put some music teachers to work giving lessons to children who could not afford to continue their instruction. Only such are legitimate objects for the teaching, not those who have never had lessons.

We can imagine that this governmental program would not be looked upon with unmixed benevolence by other members of the teaching profession if it were not for this latter provision. If the C.W.A. were to divert potential pupils from the studios of those teachers who have managed to hold their economic equilibrium by dint of more or less heroic struggle, there would doubtless be a great wail of protest.

As it is being developed in some communities, including New York City, the plan is doubtless an interesting one. Certainly the young aspirants to piano and other musical proficiency have added cultural opportunity as the result of the government's provisions. The teachers participating should find a field for useful activity and a new sense of worth after a period of cruel discouragement.

On the other hand, the conditions of the experiment cannot be called ideal. First is the factor of time: as the C.W.A. activities are to be curtailed soon, one wonders how much progress any pupil will be able to make. The assurance of C.W.A. authorities that their work will be taken up and carried on by other governmental agencies is not especially heartening. Secondly, the practise of giving instruction free does not add either to the respect in which such work is held by the pupil, nor to the economic status of the one imparting it. It is almost certain that children (being materialists of the first order and shrewdly aware of the connection of money with authority) will give less attention to the work in such musical courses.

There will be exceptions to all this in many cases, but unfortunately it does seem that many teachers who give free instruction unavoidably cheapen their profession. This is true, however much the explanation may be made that a benevolent government agency is paying them for their efforts. The public will have the habit inculcated of getting something for nothing; this will subtly affect its respect for the music profession. Certainly realistic parents will question the advisability of spending much time on a musical education if there is no return for such knowledge in the economic situation today.

This is not designed to discourage the laudable efforts of the C.W.A. authorities. Only it is necessary to recognize that their program is a temporary one, that these relief measures were designed to bridge a desperate emergency and not to provide a permanent foundation for our musical industry. There will always be a need for teachers of the best sort, however the demand may have fallen off in the last few years. It is their task to take up the work again when the present emergency has been liquidated. In any case, the effort of all should be to uphold the best standards, and not to lower the ideals of the profession under any sort of circumstance.

VARIATIONS

By Leonard Liebling

In the New York Times of March 16 is a deeply interesting quotation from the London Times, consisting of a letter written to that paper by Mrs. Alfonso De Navarro (better known in America as Mary Anderson.) The once famous actress and the late Sir Edward Elgar had been close friends for a quarter of a century and their homes were not far apart in Worcestershire. Her letter of recollections was published in the London Times a few days after the death of the distinguished English composer. The New York Times quotes and comments as follows:

On the day he was seventy-six he turned up after flying from France. He was "radiant; excited as a schoolboy." Often he would bring an unpublished record as a gift:

Once he came with the proof-records of his magnificent Falstaff and marched about the room acting the part with much spirit, now and then breaking off to explain the different scenes portrayed in his music. Another time he brought us a record of Moszkowski's Malagueña and danced me wildly about the room while it was being played. He saw good in all sorts of music, even in good jazz. Two years ago John McCormack was staying with us, and Sir Edward came over for a long day. He was in brilliant form. He played a great deal, with the orchestral effects that characterize a composer's piano-playing, and he accompanied McCormack in parts of Gerontius. It was an unforgettable day.

One day Sir James Barrie was coming to lunch. He liked to be alone with the De Navarros and they with him. Sir Edward rang up and proposed himself for lunch the same day:

My husband laughingly told him that two O. M.'s at one meal would be more than an ordinary household could grapple with. He replied, "I don't care a hoot who the other O. M. is. *I* am coming." He arrived early. He had beautiful feet and was wearing patent leather shoes and white spats. While we were chaffing him about them, Barrie stood at the door, showing visible signs of dismay. "Who is he?" he whispered. "Elgar." "Oh," with a look of relief, "I don't mind him; I've known him for years." We had a lively lunch. Sir James does not care for music. So Elgar, turning to me, said: "After lunch, Mamie, we'll bind Barrie to an armchair and put him to death with slow music." Sir James looked at him and answered quietly, "I'd rather be trodden to death by your huskins." This retort delighted Elgar.

"For all his merriment and exuberance, there was a certain largeness, a distinction about him that marked Elgar as a great man." Mrs. De Navarro visited him last December in a nursing home:

As he lay on his bed he looked more beautiful than I had ever seen him look before. He was much thinner, his noble forehead and his hands were pallid, but otherwise his color was fresh and clear. He held my hands and said, "I am a very sick man. Do you realize? I am a very sick man." Then he smiled and asked me if I had motored over in the Straight Eight (he used to chaff me about it and say that it was the only straight thing in our old place). I told him I had, and that I would come in it when I returned and drive him over to stay with us at Broadway. "I should love nothing better," he said.

So the old friends talked on:

He kissed me good-bye. "I believe it *is* good-bye," he said. And as I looked back at him from the door, I knew that it was for the last time. Leaving him, I felt that the direction *nobilmente*, so often met with in his works, might serve as a fitting motto for the life that informed them, and above all for that life's close.

There was something singularly fine about Sir Edward Elgar. I met him many years ago when I was the most youthful member of the Musical Courier staff and he had not yet been created "Sir." He came to America at the invitation of Andrew Carnegie in connection with a gathering of international scientists, educators and musicians. I did not like Elgar's instrumental works, and with the extreme severity of a cub critic had written unadornedly to that effect.

Carnegie gave a dinner which I attended as representative of the Musical Courier and to my horror found myself sitting next to Elgar, a tall, handsome man with broad shoulders and a military mustache, who looked more like a British officer than a composer.

There were no place cards at the Carnegie table and so Elgar leaned over, smiled cordially, and said, "My name's Elgar." I answered, "Mine is Liebling" —and felt relieved to think that I had not signed my reviews in the Musical Courier.

Elgar had irresistible personal charm, and was a fascinating conversationalist with a quiet, typically English sense of humor. He must have noticed how entirely he interested his susceptible young listener, who asked many questions about ancient English musical style, madrigal singing, and other kindred subjects which Elgar handled with such easy authority.

Elgar completed my unconditional surrender by proving himself amazingly familiar with every note and word of the Wagner music-dramas.

Just before the end of the dinner, I thanked Elgar for all the information I had derived from him and added: "I especially admire you because you said not a word about your own music."

"That is because you said not a word about your being a critic," replied Elgar, giving me a beaming smile, and we rose from the table. I never saw him again.

* * *

Kamerad Glenn Dillard Gunn, of the Chicago Tribune, also knows that I am a critic, but evidently he thinks me a poor and prejudiced one, for he writes in his paper (March 11) regarding my estimates of the three recent new American operas heard in New York:

Dr. Erskine read his Helen Retires at a private luncheon in Chicago two years ago. At the time I thought what a fine short story it would make, for it is filled with that engaging irony for which the learned doctor has so pronounced a gift. But in this amusing tale there is no conflict, the action is without goal and the dialogue without purpose other than to sustain a gentle satire.

Now it is difficult to set satire to music, which has few examples of humor, still fewer that are touched by the derisive or the sardonic inflections. If Mr. Leonard Liebling is right, George Antheil has not even attempted to match Dr. Erskine's irony, but has set up a "crazy quilt" scheme which hides its lack of ideas in noisy modernisms (now no longer modern), plus jazz, blues and Broadway lyricism. Mr. Liebling thought little of Thomson, Antheil and Hanson. Of the latter's Merry Mount he said that even in a "superannuated, rheumatic coloratura opera like Donizetti's Linda di Chamounix there are more musical throbs, thrills and ticklings than in our three American operas rolled into one."

This sounds like the real voice of New York. Evidently the people who cheered Mr. Hanson's Merry Mount at the Metropolitan première were all from the provinces.

There is no need for any critic to defend his opinions once he has set them down publicly; and there also is no shame attached to his withdrawing or changing them if he finds later that he expressed a hasty judgment not applicable after further hearing of the material under review.

I believe that I have a particular sympathy for American composers and a deep desire to have them produce masterpieces which my brother critics and I may gleefully set up as the equals of the best tonal products from Europe. Massed together, my published praise of, and pleas for, my composing compatriots, would fill a reasonably thick volume.

If I am wrong in my estimates that the three operas under discussion are not great or enduring works, I shall hasten to admit my conversion and shout it from the housetops. However, this is not the moment either for reaffirmation or recantation. If brother Gunn will bear his soul in patience for say, only three years, it would give me pleasure to renew this friendly conversation with him—provided Merry Mount, Four Saints in Three Acts, and Helen Retires are in the active operatic repertoire at that time. It seems to me that the Hanson music shows the best promise of relative permanence, but even so I doubt whether there would be cheering at its possible performance in 1937.

I am not so sure either, that the cheering at the première was for Merry Mount itself. We all like Hanson and Stokes in New York, and we are equally fond of Tibbett, of Gatti-Casazza, and of our vaunted Metropolitan. Could it not be possible that the cheers of the auditors represented a friendly and encouraging spirit (swelled by a dash of patriotism) rather than a frenzy of artistic admiration?

Furthermore, since when is a critic's personal and official view, based strictly on merit, influenced by the cheering of the audience? Is that the guide to Gunn's own opinions? I feel certain that he has not accepted some Chicago musical achievements as eminent simply because they were cheered. The "voice of Chicago," as represented by its competent critics, surely is no more naïve in that regard than the "voice of New York." An operatic cheering squad at any opera house is always open to slight suspicion, for reasons well known to experts in such matters. While the cheerers are not necessarily provincials, by the same token they probably also are not trained, impartial, and magisterial critics like Gunn and Liebling.

Once a sportsman, always a sportsman. I'll wager Gunn the best dinner a music critic's salary could buy, that the three operas we are arguing about will not be in the New York repertoire in 1937-38; and an extra bottle of Mumm's Cordon Rouge—er, I mean Budweiser Beer—that if there is such a production, not a single cheer will split the air, unless it comes traitorously from Gunn himself.

* * *

There has been much berating of Richard Stokes for his libretto of Merry Mount, which some unrelenting patriots criticize as being unfaithful to historical facts. Stokes has not been slow with his replies (published in the Musical Courier and elsewhere) and herewith is one which is made for him:

Music Hall, Iowa State College,
Ames, Ia.

Dear Variations:

It probably is no secret that the very first "American" opera, Un Ballo in Maschera or The Masked Ball, by the late Joseph Green, sometimes known as Giuseppe Verdi, has no more relation to Boston in the late seventeenth century, than it has to the Sandwich Islands. And yet that opera has enjoyed popularity for seventy-five years and may go on for another century for all we will ever know.

"Everyone is aware that it was originally called Gustavo III, and the hero-villain is assassinated in the fifth act (now the third act). Assassinations of emperors were unpopular with royalty during the reign of Napoleon III and so the royal thumbs were turned down on the opera before it ever saw the light of day—but after it had been in rehearsal for some time.

So, the manager of the opera house at Rome persuaded the composer to change the name and set the scenes in colonial Boston with "Sir Richard," governor of the colony, as the hero-villain. No one objected to the assassination of an obscure English governor of a colony in a country which was almost unknown west of the Hudson River; and so the first "American" opera was produced, and a very good opera it has proven despite its historical inaccuracies.

Sincerely yours,
Oscar Hatch Hawley.

* * *

One of the best Victor records (Musical Masterpieces Album 196) of recent years is the new album of excerpts from Rosenkavalier by Richard Strauss.

It will be particularly good news to American phonograph fans to know that Lotte Lehmann does the chief soprano singing in this Victor presentation, and her lovely voice and crystal clear diction are a delight for fastidious ears. Richard Mayr sings the Baron Ochs rôle and it is amazing how tellingly he registers his comedy effects in the text and projects the *gemüthlichkeit* of the Falstaffian philanderer. All the best parts of the opera cover these records and their cyclical hearing should attract every lover of one of the most melodious masterpieces in all the realm of opera.

There is also a special record release (Victor, 7894) of the second act finale, done by Kipnis and Ruziczka, sung with spirit and beauty of tone. The reverse side of the record gives you Kipnis in a noble and resonant delivery of Pogner's address from Wagner's Meistersinger.

From the Columbia studios comes an astonishingly exact and euphonious disc, done by the London Philharmonic Orchestra under Sir Hamilton Harty. The work is a Balakireff symphonic poem called Russia, and strangely enough, it is practically unknown in America. The piece is all tune, mostly of typical folk flavor, brilliantly scored, and played with alternating delicacy and dash. I have never heard a more sensitive and colorful recording of string and woodwind passages. This is a most satisfying example for your record collection.

* * *

Abram Chasins recently returned to New York from Hollywood (and now adding to the tunefulness of our local radio waves), constituted himself a reporter (without portfolio) to Variations while he motored along the California coast. "At Santa Barbara," is Chasins' bulletin, "I unearthed some important operatic news for you. It was a sign, bearing this legend: 'Meyer Beer—Back Again and Better than Ever.'"

* * *

There is a P.W.A.P.—Public Works of Art Project—which was created to give Government commissions to needy artists (painters, sculptors) and pay them $38.25 a week for their work.

It now turns out that a number of the beneficiaries, selected by regional chairmen, are not in want, and earn a good living without governmental assistance.

In the musical field, vocalists and instrumentalists have been helped by the C.W.A., but the best pay they receive is $25 a week, and no instance has come to light of such money going to performers who have sustaining incomes or resources elsewhere.

Why the Government thinks that a painter or sculptor needs more money to live on than a musician, is one of the mysterious workings of the minds administrating the New Deal.

* * *

Josef Hofmann postcards to Variations from Mexico: "One must sometimes go to extreme distances in order to find culture. Mexico is altogether astonishing. I would not dare to make programs of such weight and severity elsewhere as I have been playing here—six of them. How do you account for that?"

* * *

One of the great traffic problems of New York is to clear the streets of persons who have schemes for starting new opera companies.

One of my epistle friends sent me the following postal card last week:

Dear Simon:

I wonder if you agree with me that before the Metropolitan saves itself it should endeavor to rehabilitate the artist who portrays Grane in Die Götterdämmerung? He certainly needs an extra ration or two of oats. Have you noticed that he has resorted to henna rinses? Wasn't he once white? What a horse! He nearly backed into Brünnhilde in the third act. No wonder she was so burnt up.

B. S. C.

I heartily approve of the suggestions it contains, and I hope each of my readers will rob their young sons' or brothers' penny banks and send in one cent donations for Grane's needed reconstruction. In the case of British citizens, I will accept ha'penny bits provided they have not holes in them. Nothing is deader than a dyed horse.

* * *

It's great news that Charles Pike Sawyer, although retired from the critical staff of the New York Evening Post, is to get a half-pay pension for his honorable service of forty-five years. I hope I can continue Snooper for forty-three years longer. By that time I shall not only need a pension but have to have all new parts, including spark plugs and batteries.

* * *

I told you one story Will Beebe sprang at Alma Clayburgh's luncheon last week. Here is another:

"An English friend of mine was talking about the intelligence of elephants, and how they never forget anything," said Dr. Beebe. "A chap this fellow knew, while on a hunting trip in India, came upon a wild baby elephant trumpeting in agony from the pain of a big thorn in his foot. This considerate sportsman instead of shooting the animal extracted the thorn from the elephant's foot and released the creature.

"Years afterward he was sitting in a three shilling stall at a music hall in London when an animal act was featured on the vaudeville program. In the act were three elephants—a big one, a medium-sized one, and a little one. Immediately when the little elephant came on the stage, the kind-hearted hunter recognized his wounded friend of the Indian jungle. Immediately, also, the young elephant recognized the hunter who had befriended him. Wrapping his trunk around the man in affection, the elephant lifted him out of his three shilling stall and placed him nonchalantly in a guinea seat."

Note: In case you may not know, we beg to inform you that there are no guinea seats in any London music hall.

* * *

Why is it that Uncle Ernest's young audience at the Philharmonic Children's Concerts, though stating by vote that they prefer Beethoven, Brahms and Bach compositions, yet ask for compositions with circus titles for their request program?

* * *

A lot of people were terribly surprised that Rosa Ponselle rode her bicycle so professionally at the Metropolitan Surprise Party. You'd qualify for a six-day race, too, if you pedalled up and down an Alp a day as Rosa does every summer. No wonder she lacks *embonpoint*.

* * *

The funniest thing about Lauritz Melchior's Salome burlesque (in spite of the balloons fore and aft) was his painted toe nails. I hope it's the kind that doesn't wear off. He'll be so gaudy on the European bathing beaches.

* * *

I expect the Easter Lily market to have a shortage of healthy plants this year. So many graceful stalks were used in the Met. Surprise Party Romeo and Juliet parody. Blame the management of this chortling entertainment if you can't afford a lily for your old aunt next week.

* * *

I hear the Prevention of Cruelty to Children authorities tried to prevent Lily Pons from appearing last Sunday. A permit showing your birth, age and residence only costs two dollars, Lily. If you get into trouble again let me know and I'll adopt you—legally, of course.

* * *

Raymond Knight has coined new titles for Deems Taylor's two American (?) operas. They are playfully entitled Peter Kibitzon and The King's Hunchback. One friend of mine thought Hanson's Merry Mount was labelled Mary Mount and the story based on a murder in a cemetery. He is a casual attendant at the Met.—one of the visiting firemen—and only happened to see the scene in which Sir Gower Lackland gets it in the back. Come to think of it, the scenic investiture does exude a graveyard atmosphere at that point in the opera.

Why did Larry Tibbett's legs at the Surprise Party remind me of my girl's face on a very cold day?

* * *

Leonard Liebling was discovered all alone the other night about ten-thirty p. m. in a delicatessen shop on Seventh Avenue eating a toasted sandwich and drinking a cup of coffee. I knew he was dieting to regain his boyish form, but I didn't have any idea he had sunk so low.

* * *

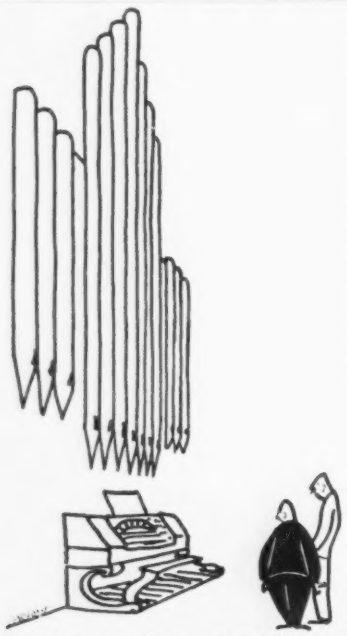
I just wish you had been at Paul Althouse's Tristan début at the Met. last Friday. After the opera Paul received a delegation of 400, 500 or 600 Reading (Pa.) enthusiasts (depending upon the state of one's eyes and finger counting) on the vast stage of the auditorium. I was told that they were all relatives from his home town. If it's true, that guy Paul is a better man than Brigham Young or Solomon, for I never saw so many people at once in my life outside of the Times Square subway station at rush hours.

Despite scene-shifters and stage hands bent upon removing the rocks and parapets of Act III from under their very feet, these industrious boosters of home town talent formed in long lines just as they do when passing caskets, and pumped Paul's hand vigorously as they paraded on. When I got to him, his knuckles were blue and yellow, and there was a long, sad red scratch on his right mitt (some girl must have forgotten to cut her nails). As I grasped his mangled paw I whispered sibilantly, "Oh, daddy, you were grand. You don't remember me for I never have seen you before, but I've heard Mother talk so much about you." Paul murmured, "Thank you so much for coming. Please give my best to your mother."

I am told that it took two hours for Paul's admirers to pass his given point. Now, that's what I call a tribute. No 700 relatives of mine would think of shaking my hand. Personally, I can't think of *one* who would.

* * *

A friend of mine whose mother is ninety-one years old was describing Horace and Helen Johnson to her. "They don't drink, don't play bridge and don't own a radio," he said. "They must be very nice people," his mother remarked.



"I don't care much for music, but Mrs. Goldfarb likes to fool around with the thing."

From Our Readers

Canadian Appreciation

Saskatoon, Saskatchewan, Can.

To the Musical Courier:

My subscription to the Musical Courier is herewith enclosed. It is impossible to be without this weekly journal, it being read by all the pupils, and current events taken from it for the various music clubs in the city.

Yours very sincerely,
LYELL GUSTIN.

A Tribute to the Rubinstein Club

New York, N. Y.

To the Musical Courier:

I should like to take this opportunity of paying a tribute to the work of the Rubinstein Club of New York for the assistance the organization has been to young artists.

Picture a genius, possessing a phenomenal voice, who has already acquired the art of singing and learned an excellent repertoire. The time has come when this singer should begin a career. Applying to managers and musical organizations for engagements, the singer is usually confronted with two questions. "Where have you already sung?" "What are your newspaper criticisms?"

The average producer is afraid to risk sponsoring a young artist until the latter is proven a success. Dr. and Mrs. William R. Chapman, music director and president of the Rubinstein Club, recognize the worthwhile artist-to-be without seeing newspaper notices.

It has been my experience and that of many others, that singers from our studios have made their first appearances with the club, and soon after have been engaged by the Metropolitan or the Chicago Opera, this followed by contracts with the opera companies of Europe. There are many prominent singers today who owe their first great opportunity to the Rubinstein Club. It is encouraging that such an organization has flourished, exerting its noble influence through so many years.

Sincerely,
ALICE GARRIGUE MOTT.

Chance for American Composers

Arad, Roumania, February 12, 1934.

To the Musical Courier:

As a conductor in Europe and an American citizen, I know only too well the heart troubles and dreams of every American composer: To be recognized. And know well the difficulties which face them, just as these face—to somewhat slighter degree—their European colleagues.

Now, I have been instrumental in having some of the works of modern Hungarians performed in New York and Los Angeles, and thought it only fair enough, while conducting over here, to give the first performances of some compositions of the younger American writers.

But how to go about it? The simplest way seemed to write to two of them, whom I knew intimately, having performed their works previously in America. One of them never even answered. The other gentleman wrote a charming letter, but advised me to turn to his publisher, which I did. Lengthy correspondence developed on account of both works which I intended to present, the result of which was that—

(1) After weeks of search we discovered that one of the compositions is published right here in Vienna, where the material can be loaned or bought;

(2) The other work was only to be procured in Boston, and the publisher does not care to loan piano scores, nor give an "artist copy" of the orchestral score of the composition.

What our serious composers need is better advertisement in the catalogues, if their works are to be found in Europe, and a greater willingness on the part of their publishers to send European conductors who wish to present serious American music, sample piano or orchestral scores. The light music of America conquered the world—Asia and Africa included—on account of such methods. This way, facing the prejudice of the European press and public, I perspired blood, mopped my brow, and sighed after my last Budapest concert, at which I gave first performances of two excellent ambitious American compositions.

Very sincerely your old admirer,
LAJOS SHUK.

Snooper Is the Spice of Necessity

Pittsfield, Mass.

To the Musical Courier:

It is with great pleasure that I enclose herewith my check for the renewal of our subscription to the Musical Courier.

It has become a part of our "necessaries of life" and we would certainly feel cut off from an intimate contact of the music of the world without it.

While we do enjoy it all, Simon Snooper adds just the necessary spice. He never fails to raise a good round of applause.

Best wishes for a more prosperous year.

Sincerely,
ETHEL AND RUTH SEMMLER.

PWA and CWA, Please Note

Salt Lake City, Utah.

To the Musical Courier:

At this time, when government and society are looking about for new ways to create wealth, and supply steady work for the unemployed, we cannot refrain from asking your support for a plan that would not only create material wealth but would create spiritual wealth far greater than that ever before afforded to the people of the United States. The project we have in mind is the building up of a National Opera, similar to that existing in Italy, Germany, Russia, and other European countries.

As a means of making employment, the United States through its Public Works and its Civil Works Administrations is building vast irrigation projects, great highway systems, and undertaking other huge engineering works. Employment has been found for the laborer, the tradesman, and the engineer, but so far very little has been done for our musicians, our singers, our actors, who embody one of the nation's greatest resources, a resource that cannot be replaced over night.

That thousands of artists have to beg for bread or starve in silence is a tragedy, little short of criminal in a nation possessing the vast material resources of the United

(*Continued on page* 30)

OBITUARY

Isabel Joyce Elliott

Isabel Joyce Elliott, who, before her marriage in 1909 was prominent in Washington newspaper and musical circles and who was dramatic and music critic and special writer from Washington for the New York World and New York Herald, died on March 14 at her home in Brooklyn, N. Y. She was the wife of Jackson E. Elliott, assistant general manager of the Associated Press. Mrs. Elliott had been organist and music director of St. Joseph's Roman Catholic Church in Washington for a time, and also wrote for magazines under the name of Daisy Joyce. She was fifty-three years old.

Gertrude Ann Lindsay

Gertrude Ann Lindsay, vocal teacher, psychologist and author, died on March 14 at her home in the Hotel Ansonia, New York. Mrs. Lindsay was fifty-eight years old. She was born in Illinois and was the daughter of Monroe D. Walter. When only fifteen she began to teach music in the Sacramento Valley, Cal. After her marriage to Dr. Arthur A. Lindsay, psychologist, she devoted much of her time to vocational and character analysis and wrote several books. Her father, two sisters and an adopted son survive.

Frank S. Hannah

Frank S. Hannah, associated with students' activities at Columbia University, died on March 14 at the Presbyterian Hospital, New York. He leaves a widow, Jane Osborn Hannah, a former leading soprano at the Leipsic Opera, who also sang in Berlin and London and with the Metropolitan and Chicago companies in this country. Mr. Hannah made many innovations in the dormitory life of the Columbia students, including the establishment of a Sunday afternoon series of radio concerts.

Ruth Payne Burgess

Ruth Payne Burgess, widow of Prof. John W. Burgess, founder of the School of Political Science at Columbia University, died in New York on March 11. Mrs. Burgess was a composer and a patron of aspiring artists. She was a pupil of Carreno and Edward MacDowell. She also was active in painting, having made many copies of pictures in European galleries, and she had painted a portrait of Prince August Wilhelm, second son of the Kaiser.

Harry Yeazell Mercer

DANVILLE, ILL.—Harry Yeazell Mercer, baritone and vocal teacher, died on March 7 in the hospital here. He was baritone soloist at one time in the grill room of the old Waldorf-Astoria in New York, leaving this position to go on a six-year tour with the Kilties Band. He sang on the radio and for church choirs. His teachers included Victor Harris and John Geiger. Mr. Mercer was sixty-one. D.

Francis E. Tyng

NORWALK, CONN.—Francis E. Tyng, who worked with Edison on the perfecting of the phonograph, died here on March 7 at the age of sixty-five. At the time of his death he was the representative in New York City of the Euclid-Armington Corporation of Euclid, O. C.

Ella Mead

CINCINNATI, O.—Ella Mead, for fifty years a prominent figure in music here, died at Atlanta, Ga., on March 12. She was eighty-three years old and leaves a brother. R. P.

Henry K. Deck

Henry K. Deck, composer and operatic coach, died on March 16 at his home in Brooklyn, N. Y. Mr. Deck was a native of that city. He leaves a widow and son.

Musicales

Margaret Roberts and Johnnie Hereford Lambert Appear

Margaret Roberts, soprano, and Johnnie Hereford Lambert, organist, gave a musicale before the Louisiana Society in New York on March 16 at the Waldorf-Astoria. The singer was heard in the Depuis le Jour aria from Charpentier's Louise, numbers by Weckerlin, Haydn and Whelpley, the Musetta waltz from Puccini's La Boheme, two spirituals transcribed by Burleigh, and The False Prophet (Scott). She has a voice of purity and youthful quality, generous volume and a wide color range. Her stage presence is engaging and poised. Warm applause hailed her throughout the evening. She had the skillful support of Maurice La Farge at the piano.

Miss Lambert, in music by Offenbach, Stebbins, Brisson and Goldmark, proved an artist of comprehensive technic, taste and refinement. Both she and Miss Roberts were called back for request numbers, and to acknowledge the plaudits of the audience.
M. L. S.

* * *

Rubinstein Club Musicale

The Garrigue sisters arranged the program for the season's third musicale of the Rubinstein Club (Mrs. William Rogers Chapman, president) held in the roof garden of the Waldorf-Astoria, New York, on March 13.

Eleanor Garrigue Ferguson presented Marguerite Bailhé, pianist, in pieces by MacDowell, Rachmaninoff, Dohnanyi, Chopin-Liszt and Chopin. She is a player of passion and restraint, technically capable and possessed of sensitive touch.

Two singers were presented by Alice Garrigue Mott—Margaret Roberts, soprano, and Marie Plant, coloratura soprano. Miss Roberts displayed clear, rounded tone and effective projection in the Depuis le jour aria from Charpentier's Louise and Bergère légère (Weckerlin). Miss Plant showed able vocalism and pleasing quality in the waltz song from Gounod's Romeo and Juliet and Chanson Provencale (Dell Acqua). Both young artists had excellent piano support from Maurice La Farge.

A grand opera quartet represented the studio of Esperanza Garrigue. The members were Marie Montana, Marjorie Squires, John Kelvin and Hector De Lara. In solo and combination numbers they gave fine account of themselves and their training. Their able accompanist was Anca Seidlova. There was a large attendance, and warm applause expressed appreciation for the high musical standard of the program.
R.

* * *

Frederick Buldrini at MacDowell Club

Two of Rubin Goldmark's compositions, Witches' Sabbath and the Call of the Plains were a conspicuous feature of Frederick Buldrini's violin recital at the MacDowell Club, New York, on March 18. The composer publicly congratulated him, sharing acknowledgments of applause. Brahms' sonata in D minor and Saint-Saëns' concerto, op. 61, completed the program, in which he was assisted by Marcel Hansotte, pianist. The young violinist comes of musical antecedents, and won the MacDowell Club Young Artists' Contest for Violinists.
F. W. R.

* * *

Weese, Lora, Coleman and Drakert Heard

Mrs. Charles H. Tuttle introduced Edna Weese, soprano; Antonio Lora, pianist; Samuel Coleman and William Drakert, baritones, in presenting the music for a program at the Washington Heights Republican Club, New York, on March 17. Miss Weese gave pleasure in singing Tirindelli's Springtime and Coming Home with expressive interpretation, and Mr. Lora played brilliant soli. Jasmin Tuttle and Florence Hagerty had leading parts in a playlet, Londonderry Air. The audience warmly applauded all the participants.
F. W. R.

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Margaret Reed Dooley Gives Program

The studios of the Music Lovers Association in Carnegie Hall, New York, were filled to the last seat on March 12 when Margaret Reed Dooley, mezzo-soprano, who recently appeared with the San Carlo Opera Company in New York, gave a program which included ancient classics, Italian, French, German and American composers' songs. Beauty of voice, allied with appropriate style marked her singing. Her German Lieder group included Strauss' Caecelie, Traum Durch Die Dämmerung, and Brahms' Mai Nacht and Vergebliches Ständchen, and showed her to be a close student of that *genre* of song. Numbers in English by Jean Taylor, Campbell-Tipton, Beasly and Warmuth closed an interesting program, C. De Macchi playing the accompaniments.
F. W. R.

* * *

Virgil Fox Offers Organ Recital

Virgil Fox, organist, who had as enthusiastic listeners at his Wanamaker Auditorium (New York) recital of March 14 such leaders in the organ world as Archer Gibson, Frank Adams, Charles Courboin, Bessie Bowman Estey, as well as numerous organ builders and music editors, played his entire program from memory. He enlisted attention with refreshingly original registration in Bach's passacaglia and fugue, C minor, and with tasteful performance of the pastorale in A (Guilmant), attaining a stunning climax in Handel's concerto, F major, with a greatly extended cadenza. His lightning change of registration stop-tablets, his spontaneity and sovereign technic throughout, were remarkable. Beautiful contrast was in his performance of Brahms, Schumann and Dupré works, leading to a brilliant close in the Vierne sixth symphony finale. Richard Weagly was represented by his Poème, a manuscript work of outstanding merit. Middleschulte, Clokey and McAmis, American composers, with an added Franck finale, closed the varied program. The pedal piece (Perpetuum) by Middleschulte was astounding for the performer's speed and ease.
F. W. R.

VIRGIL FOX

New York Opera Association to Broadcast Mozart Requiem

The New York Opera Association (managing director W. Fulton Melhuish) will broadcast for the first time on the air the entire Requiem Mass of Mozart on Easter Sunday night, April 1.

This program will mark the eighty-fourth consecutive week of broadcasting over WOR by this organization of artists selected from leading opera houses of Europe and America. The singing of the Mass will be in Latin and the soloists include Luella Melius, leading soprano from the Paris Grand Opéra; Jeanne Laval, contralto from the Paris Opéra; Pierre Scojan, tenor from the Belgium Royal Opera, Brussels; and Sigurd Nilssen, basso from the Philadelphia Civic Opera.

The chorus of the New York Opera Association will comprise fifty voices and with the orchestra directed by Paul Eisler (for many years with the Metropolitan Opera), make the broadcasts of this company, given by approximately 100 artists, one of the largest feature attractions heard from a radio studio.

Activities of Sophia Delza

Sophia Delza appeared in a program of Spanish dances at the Cosmopolitan Club, New York, on February 20 for Mrs. George W. Barron and her guests. Miss Delza will be featured in modern dances on March 28 at the regular Bechstein concert in the John Wanamaker Auditorium. On April 6 she fulfills an engagement at the New School for Social Research, New York, in a lecture-demonstration of modern dances. The latter part of April Miss Delza is to make a Mexican tour.

In addition to her solo activities, Miss Delza is a director of the American Ballet Association, which is headed by Henry Hadley and Modest Altschuler.

I SEE THAT

Goeta Ljungberg will appear with the London Symphony Orchestra at Queen's Hall on May 11.

* * *

Sailing from New York on March 16 were Sigrid Onegin, contralto, accompanied by her husband and son, and John McCormack, who had as traveling companions his brother and sister-in-law, Mr. and Mrs. James McCormack.

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Amelita Galli-Curci returned to New York on March 14 by the SS. Majestic, following a concert tour of Great Britain.

* * *

Among the passengers on the SS. Washington, which left New York on March 14, were Karin Branzell, contralto of the Metropolitan Opera, and Willem van Hoogstraten, conductor of the Portland (Ore.) Symphony Orchestra.

* * *

Helen Oelheim, contralto, assisted by Walter Golde at the piano, gave a recital at the Barbizon, New York, on March 20, comprising works by German, French and English composers.

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Giacomo Rimini arrived in this country by the SS. Conte di Savoia on March 15.

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Frances Hall and Rudolph Gruen are to be heard tomorrow (March 25) over Station WEAF in a program of two-piano compositions, comprising Valse by Antonio Lora (manuscript), Forest Elves, MacDowell-Fox, the minuet from Arensky's third suite, and Passe-Pied, Louis Vuillemin.

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Before leaving for a concert tour of Porto Rico, Ramon Gonzalez, pupil of Harold Henry, will play a program at the latter's studio in New York on March 31.

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Yascha Pavlowsky appeared as Alfio in a performance of Cavalleria Rusticana by the Associated Artists at the Cosmopolitan Opera House, New York, on March 15.

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Dr. Clarence Dickinson announces a series of Sunday afternoon presentations of the following important works during Lent, at the Brick Presbyterian Church, New York: Elijah, Manzoni Requiem, The Atonement, and the two Passions by Bach.

* * *

Elizabeth Haynes, pianist, pupil of Ernesto Berúmen, played at the Morningside Club, New York, on March 4. Miss Haynes was heard in a group of Brahms which included a ballade and the rhapsody in G minor.

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Richard McClanahan, pianist and director of the Riverdale (N. Y.) School of Music, recently appeared as soloist with the newly organized Riverdale Orchestra in Bach's Brandenburg Concerto No. 5.

* * *

Alma Witek, violinist, widow of the late Anton Witek, following a stay in Wichita, Kans., and Chicago, Ill., has resumed activities in the metropolis.

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The New York School of Music and Arts (Ralfe Leech Stener, president) gave its 943rd students' concert on March 15.

* * *

Dolores Hayward is director of the Summer Music Colony (Kiniya), located on Lake Champlain, Vt. Piano, violin, voice, classic dancing and Eurhythmics will be taught there during July and August.

* * *

Mary Ledgerwood, contralto, was featured over Station WMCA on March 12, singing classical and operatic numbers.

* * *

Richard Crooks will give a recital in Jamestown, N. Y., on April 3.

Mr. Crooks has been reëngaged by the Cincinnati Symphony Orchestra as soloist at the concerts of April 6 and 7.

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Grete Stueckgold has been signed for a recital apearance in Charleston, W. Va., on April 4, under the auspices of the local Community Concerts Association.

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After fulfilling appearances in the New England States, Canada and mid-Western States already announced for April, Paul Althouse goes south to give a recital in Lexington, Ky., on April 13.

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Elsa Alsen appeared in Baltimore, Md., on March 18, as soloist with the Baltimore Symphony Orchestra in a Wagnerian program with Paul Althouse.

* * *

Ernest Bloch will conduct the Schola Cantorum, assisting artists and orchestra in the première of his Avodath Hakodesh (Sacred Service) at Carnegie Hall, New York, April 11.

* * *

Sylvia Lent played a recital in Charlotte, N. C., on the local Community Concerts Course. The violinist's tour also included appearances in Kentucky, Tennessee and Georgia. She returned to her home in Washington, D. C., before playing in Portland, Me., on March 12.

* * *

Margaret Roberts, soprano, was soloist at the Park Avenue Central Presbyterian Church, New York, on March 11.

* * *

John Charles Thomas, baritone, was guest artist for Hind's Hall of Fame program over an NBC-WEAF network on March 11.

* * *

Roger Sessions, one of the principals of the New Music School, New York, delivered a talk on What Is a Musical Idea? on March 5, as the fifth in a series of fifteen lectures he is giving on The Elements of the Musical Language.

* * *

Rachelle Shubow will give a piano recital in Schenectady, N. Y., on March 27.

* * *

Marcel Hubert, young French cellist, will give a recital at Town Hall, New York, on April 2, besides his current recitals in Middlebury and Bridgeport, Conn.

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Barrère-Salzedo-Britt appeared in Roanoke, Va., following this engagement with performances in Pennsylvania and New Jersey before returning to New York for a broadcast over WABC on March 19.

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On March 11 Elvira Rosina Geiger and Samuel Shankman inaugurated a piano duo hour over WHOM. They will be heard on this station each Sunday evening.

* * *

Edwin Orlando Swain, baritone, will sing in Elijah on April 24, at Susquehanna University, Selinsgrove, Pa., with E. E. Sheldon of the Conservatory of Music conducting.

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Hazel Gruppe, pianist, played the Brahms concerto in B flat at the Studio Club, New York, on March 9.

Foreign News in Brief

Valentina Aksarova Presents Two English Premières

LONDON.—On the initiative of Valentina Aksarova, two first performances in England were presented on February 14 at the Fortune Theatre. These were the Christmas Tree, an opera in one act by V. Rebikoff, and the Fair at Sorotchinsk, an opera in three acts by Moussorgsky. The conductor was Angel Grande. The works achieved success, which was registered by the applause of the audience and favorable comment in the press.
G.

Two New German Operas

BERLIN.—Paul Hindemith is at work on an opera dealing with the tragic fate of the early German painter Mathias Grünewald. At the next Furtwängler concert three pieces from this work will be presented under the title of Symphonie Mathias der Maler.

Hermann Reutter, composer of the oratorio Der Grosse Kalender, is at work on an opera entitled Dr. Johannes Faust, in collaboration with Ludwig Andersen, who also wrote the text of the oratorio.
F. P.

Prussian Theatres Now Under Goering

BERLIN.—The Prussian Ministry of State has promulgated a new law regulating the administration of the State theatres. It removes the theatre from the control of the Ministry of Science, Fine Arts and Education and places it in the hands of Premier Goering. This includes the Berlin Staatsoper, the Kroll Theatre (formerly Opera) and the former State theatres (opera houses) of Cassel, Wiesbaden and Hannover.
R. P.

Unger Again Engaged for Russia

LONDON.—Heinz Unger, German conductor, who is now living in London, has signed a contract for a series of concerts and opera performances in Russia for May and June. This is the fifteenth time that Unger goes to Russia as guest conductor by official invitation. Until 1933 he was conductor of the Society of the Friends of Music in Berlin.
C. S.

Salzburg's First Opera in Italian

SALZBURG.—For the first time, Mozart's Don Giovanni will be performed in Italian at this year's Salzburg festival. This is a departure from the usual custom of singing all operas in German at these festivals. Bruno Walter is to conduct.
P. R.

Bartok Première for Berlin

BERLIN.—Bela Bartok's Hungarian Peasant Dances for small orchestra are to have their world première under Wilhelm Furtwängler.
F. P.

Kleiber to Substitute for Mengelberg

AMSTERDAM.—Owing to the illness of Willem Mengelberg, Erich Kleiber has been engaged to conduct several concerts of the Concertgebouw Orchestra in Amsterdam.
R. P.

Busch Brothers Receive Degrees

EDINBURGH.—Adolf Busch, violinist, and Fritz Busch, conductor, have had the honorary degree of Doctor of Music conferred upon them by the University of Edinburgh.
C. S.

Richard Tauber Composes Operetta

VIENNA.—Richard Tauber is completing an operetta, The Singing Dream, which will be produced in Vienna next season with the composer in the leading rôle.
A. R.

Berlin Music Life Governed By Nationalistic Concepts

(*Continued from page 5*)

audience as well as to his orchestra in the Bach and the Wagner. Fischer gave the Schumann concerto its meed of romantic color, warmth and melodic charm. There was nothing Delphic in his reading; just healthy German lore and lure recreated from the near past, but not grown old or timeworn. Great music from the great days.

SCHUMANN—AND SCHUMANN

More Schumann, and again very real, was brought to Berlin by the Swiss pianist Adrian Aeschbacher, who included the Davidsbündlertanze in the program of his recital. The musical conversation between Florestan and Eusebius was interpreted with rare vitality, humor, sentiment and charm, and a delighted audience received the work with every evidence of sincere approval. On the program too, and no less effectively given, were Schubert's sonata, op. 143, and Beethoven's op. 53 (Waldstein), also Chopin etudes and a fugue on the name Aeschbacher, by Emil Frey. Aeschbacher is not a pianist of the virtuoso type, putting technic before sentiment. He evidently feels the music deeply, and is able to transmit his feeling to his audience.

Just the opposite is true of Charlotte Bartsch who, by error, and clearly lacking self-knowledge, elected to play Schumann's Symphonic Studies and a set of Brahms pieces—all of which were turned into studies or vehicles for the display of her digital prowess. Had this young lady been more canny in the selection of her program, her shortcomings might have been overlooked. For, technically speaking she is a virtuoso of the first rank. She has unusual speed and accuracy combined with force. In pieces by Galuppi, Murschhauser, Hasse and Graun, which opened the program, she gave the impression of a player quite above the average of recitalists. The scintillating sweep and flight of notes here made even this old music seem immensely impressive. But the same impetuous haste applied to Schumann and Brahms was simply destructive. It was more applicable to the set of Liszt studies that terminated the program. But then these pieces themselves are dull.

Schumann was again to the fore in Elly Ney's recital—four of the Noveletten out of op. 21. Exquisitely played, highly colored, vigorous, with perfect dynamic control, a sure grasp of tradition, sentiment and bravura. These same qualities were to be found in the two Beethoven sonatas and Schubert's Wanderer-Fantasie. But is such a program not top-heavy? The Wanderer-Fantasie seemed a bit of an anticlimax after the Schumann and the Beethoven, and the player's own interest appeared to flag.

AN AUSPICIOUS DÉBUT

An auspicious début was that of Gerda Methner, soprano, who presented a program well selected and of interest. In groups of songs by Brahms, Wolf, Strauss, Gretchaninoff, Kaun, and some old Italian pieces, Miss Methner displayed a voice of rare beauty and wide range and interpretative gifts of no mean order. The voice is not yet under perfect control: notes in the middle register occasionally lack resonance; but with proper training the future of this young artist would appear to be assured.

On the same evening the French cellist Pierre Fournier was soloist with the Philharmonic and is reported to have won a great popular success. Another French—or Swiss?—artist to appear during the week was André Loew, who played interesting music none too well. A Handel sonata, a Bach sonata for violin alone, Chausson's Poème, a nocturne by Boulanger, and Chants d'Espagne by Joaquin Nin (marked "first time") offered enough to attract the music-lover and were enjoyed in spite of slight inaccuracies of intonation and a violin of loud and lusty tone with a tendency to crack over into harmonic whistles in soft passages. Mr. Loew is an attractive young man with good stage presence, magnetism and dignity. His audience was small but enthusiastic.

"STRENGTH THROUGH JOY"

Under the auspices of the National Socialist Recreative Association (*"Kraft durch Freude"*), a concert was given by the Philharmonic Orchestra before a very large audience of the proletariat—perhaps the white-collar more-or-less unemployed. Anyhow, this audience applauded at the wrong times, thus betraying the fact that its members were not habitual concert patrons. For here in Germany it is an unwritten law that there shall be no hand-clapping between the movements of a concerto, suite or symphony. And when these ladies and gentlemen transgressed after the *allegro* of the concerto there was horror writ large upon the stately visages of the dignified ushers.

The concerto was Beethoven's in E flat, played cleanly but without warmth by Prof. Friedrich Wührer. It was followed by Brahms' op. 73—the second symphony, played likewise cleanly, but without excessive heat under the direction of Dr. Hans Hörner of Munich.

FIEDLER OPENS BEETHOVEN CYCLE

Max Fiedler inaugurated the Beethoven Cycle of the Philharmonic Orchestra, which is now in full swing and is to continue through March and into April. On April 5 the Elly Ney Trio begins a brief cycle—three evenings—giving all of the Beethoven trios.

Perhaps the most notable and persistent success of the present Berlin season is being scored by the series of concerts under the supervision of Dr. Georg Schünemann upon ancient instruments from the museum of which he is curator. Works of the sixteenth and seventeenth centuries are heard as they were heard by their composers, and have a color altogether different from what we are accustomed to in their modernized concert presentations.

At all these concerts Dr. Schünemann has the satisfaction of seeing the auditorium crowded, every seat occupied and as many standees as can be accommodated.

Deering Plays Two New York Concerts in One Day

Henri Deering, pianist, recently fulfilled two engagements in one day. On February 18 he played in the afternoon for the Harvard Club of New York, and in the evening was assisting artist with the Perole String Quartet at the New York residence of Dr. Henry Hadley. The first program opened with Liszt's arrangement of the Bach organ prelude and fugue in A minor, and continued with Brahms and Chopin excerpts, then to Debussy, Albéniz and Falla pieces. His encores were Widmung (Schumann), Rondo Capricioso (Mendelssohn) and Fire Dance (Falla). At Dr. Hadley's, Mr. Deering took part in Ernest Schelling's Divertimento for string quartet and piano.

Gershwin Tour Nets Profit

The twenty-eight-day tour of George Gershwin with Leo Reisman's orchestra and James Melton, tenor, which recently ended in Brooklyn, N. Y., was a financial success. Starting in Boston on January 14 at Symphony Hall, where the receipts were $4,800 and the house packed, the itinerary extended as far west as Omaha with an average intake of $3,500 per concert. Chicago and Philadelphia box-office returns were close to $5,000 for a single performance. Harry Askin, who managed the tour, intends to organize a Gershwin "follow-up" and to present other similar attractions on the road.

Extremes of Weather Braved by Ralph Leopold on Long Tour

American Pianist, on Return from 6,000 Mile Concert Journey, Tells of Enthusiastic Reception in Northwest

Ralph Leopold, pianist, has returned to New York from an extensive concert tour, during which he played at many colleges as well as for the general public of numerous towns and cities.

Mr. Leopold found his travels a stimulating experience, both for the success that attended his appearances and for the revival of various musical activities.

"During the month of February," he said, "I traveled more than 6,000 miles, meeting with great extremes in weather—which varied from considerably below zero in the Northwest to days in Arkansas which were like those of summer here."

Asked about the type of music he presented, Mr. Leopold repiled, "My programs this season, as well as heretofore, contain some numbers not often heard in recital, but which were well received. For example, the praeludium and fugue in G minor of Bach is one of the larger organ works that lends itself very effectively to transcription for piano, particularly in the arrangement by Szanto; yet the work is almost never heard at piano concerts. This is also the case with Glazounoff's charming lyric piece La Nuit and the piquant harmonics of Cyril Scott's Cherry Ripe.

WAGNER TRANSCRIPTIONS APPLAUDED

"The greatest demonstrations of approval, I can say without exaggeration, have been shown for my Wagner transcriptions. This year, it seemed to me that the music of Die Götterdämmerung was particularly well liked, also my transcription for piano of the waltzes from Der Rosenkavalier by Richard Strauss."

"Have you made any new arrangements of the Wagner scores? And how many have you done, altogether?" inquired Mr. Leopold's interviewer.

"I have more than thirty transcriptions of excerpts from these music-dramas," he answered. "Recently published are my keyboard writings of the Love Duet and Brangäne's Warning from Tristan and Isolde, and Sunrise and Siegfried's Parting from Brünnhilde from Die Götterdämmerung. The publications include descriptive annotations and the motives printed separately with their respective names." S.

Norden's Work as Conductor of Bach Scores

N. Lindsay Norden will conduct the Reading (Pa.) Choral Society in the B minor Mass of Bach on April 8. This is the first performance of the work in that city, and the society has been rehearsing twice weekly under Mr. Norden's direction since early last fall.

Mr. Norden has achieved prominence as a conductor of the Bach scores. He has presented the St. Matthew Passion three times in Philadelphia and twice in Reading, and the Christmas oratorio twice in Reading and twice in Philadelphia. Last spring he gave the St. Luke Passion what is believed to be its first Philadelphia reading, and this year repeated it with the choir of the First Presbyterian Church in Germantown. The Brahms Chorus is now rehearsing under his baton for its second concert in which it will present the Easter Oratorio and the Magnificat (first Philadelphia performances, as fas as can be ascertained) and the cantata, Bide with Us. Among the scores in which Mr. Norden has directed the Brahms Chorus is the St. John Passion. An orchestra from the membership of the Philadelphia Orchestra played the instrumental parts in all the works.

Dickinson Gives Program of Bach's Forerunners

Forerunners of Bach, covering the period 1637-1770, were presented through the medium of organ, voice and violin in Dr. Clarence Dickinson's Friday Noon Hour of Music, Brick Presbyterian Church, New York, on March 16. A noticeably larger audience than previously heard and enjoyed the music. All the organ soli were played by Paul Allwardt, who showed able technic and musicianship in works by Boehm, Pachelbel, Buxtehude, Sicher and Vivaldi. Dr. Dickinson played all accompaniments. Anna Hamlin sang All Thoughts (Minnesong) and O Lord, in Thee (Buxtehude), showing artistic characterization coupled with fine vocal quality; the last named, a cantata in classic form, was effective because of the double obbligato played by two violinists, John Corigliano and Harry Katzman. The former was heard in excerpts by Vivaldi and Tartini. He has pure tone, united with authentic style. F. W. R.

Reading Chamber Society Closes Season

READING, PA.—The Reading Chamber Music Society gave the third and last concert of its season at the Woman's Club on March 12. The performers were Hans Nix, violin, Chester Wittell, piano, and Walter Schmidt, cello. They played Parker's trio (suite) in A, op. 35, the Arensky trio in D minor, op. 32, and pieces by Rameau, Deppen and Liszt. The last two were by request. This ensemble possesses a well-knit tone and admirable unity of interpretative intent. Their performances are marked with fastidious taste and cleanly etched melodic line. They were applauded with fervor. D.

Mana-Zucca Club Hears Frances Sebel

Frances Sebel, soprano, gave a recital on February 20 at the Mana-Zucca Music Club, Miami, Fla. She sang the Air de Lia from Debussy's L'Enfant Prodigue, German, Hungarian and Spanish songs, and (by request) four numbers by Mana-Zucca with the composer at the piano. These were The Ocean, Sprich zu Mir, Waiting and the aria from Hypatia. For the other groups Frances Tarboux was accompanist.

Current Activities of Henriette Michelson

Henriette Michelson, pianist, gave a program at the Knox School, Cooperstown, N. Y., on February 24. She played music by Brahms, Beethoven, Chopin, Debussy, Ravel and Bach. On March 28 Miss Michelson and Samuel Gardner, violinist, will be heard in a sonata recital at the Juilliard School, New York. Their list of sonatas includes Mozart's in C, Grieg's C minor, and that of Brahms in D minor.

Beveridge Webster Coming to America in 1934-35

Beveridge Webster, young American pianist, who has appeared in Europe and is to enter the concert field of his own country next season under the Musical Art Management Corporation, was born twenty-five years ago in Pittsburgh, Pa. Both his parents

BEVERIDGE WEBSTER,

American pianist. (Photo by Alban, Paris.)

were pianists, and his father was director of the Pittsburgh Conservatory of Music, and had studied with Karl Klindworth, a pupil of Liszt. Young Beveridge took his first musical training from his father. Later he was sent to Europe to attend the Paris Conservatory and study with I. Philipp. In 1926 he received the *grand prix* by unanimous decision. This was the first time this honor had been bestowed on an American.

The young artist has since appeared in recital all over Europe, and his engagements as soloist with orchestra have included concerts with the London Symphony under Otto Klemperer, the Orchestre Symphonique de Paris under Pierre Monteux, Concerts Colonne under Gabriel Pierné, Societies des Concert du Conservatoire under Philippe Gaubert, a symphony orchestra in Antwerp under Flor Alpaerts, the Warsaw Philharmonic, and the Frankfort Museum concerts.

Edward Johnson and Ernest MacMillan in Cadillac Broadcast

The fourteenth concert given by the Cadillac Symphony Orchestra was heard over the coast-to-coast Blue Network of the National Broadcasting Company on March 18. It was directed by Ernest MacMillan, conductor of the Toronto (Can.) Symphony Orchestra, and Edward Johnson, tenor of the Metropolitan Opera, was the guest soloist. The two Canadian artists were warmly received by the studio audience. The orchestral numbers included arrangements of two choral preludes by Bach, the *allegretto* from Beethoven's seventh symphony, Rimsky-Korsakoff's overture, Grande Pacque Russe, and the Magic Fire Music from Walküre. Dr. MacMillan conducted with forceful beat, musicianly conception of structure and skillful use of orchestral color. Mr. Johnson scored in his singing of the Prize Song from Die Meistersinger, Rodolfo's narrative from La Boheme and the Flower Song from Carmen. His tenor tones were modulated with artistry, and he gave fervor and romantic poignancy to his performance of these varied types of operatic music. At the end he was persuaded to add an encore. R. K.

Menuhin Concert Attendance Breaks Institute Record

It is stated an overflow audience of 2,793 jammed the Opera House of the Academy of Music, Brooklyn, N. Y., for the recent recital by Yehudi Menuhin in the Enjoyment of Music concert on March 6. To accommodate the record-breaking audience for the performance by the boy violinist, 474 stage seats, fifty pit seats and twenty-five additional first balcony chairs were provided, which together with thirty-seven standees and the normal 2,207 seating capacity of the Opera House of the Academy of Music, created the amazing attendance figure.

Music Events at Princeton University

Music events at Princeton University during the latter part of February and the month of March include a series of free public lectures on the History and Appreciation of Music by Dr. Alexander Russell, March 1, 8, 15, 23 and 27. On February 18 the Procter Hall recital brought Virgil Fox, guest organist; Mitchell Miller, oboe and English horn, and Dr. Russell, organist. On March 1 José Iturbi, pianist, gave a program; 7, Ralph W. Downes, organist; 8, the London String Quartet. Music for the University Chapel Service is announced weekly.

Capacity Attendances Enlisted For Recent Music Events in Baltimore

Menuhin Heard with Philadelphia Orchestra—Local Symphonic Organization Plays Two Concerts—Maganini Ensemble Appears —Bauer and Virgil Fox Present Recitals

BALTIMORE, MD.—Baltimore's enthusiasm for the perennially popular Philadelphia Orchestra reached its high spot at the closing concert of the series when an audience jammed the spacious Lyric Theatre, with many hundreds standing. Sharing honors with the orchestra was Yehudi Menuhin, now a grown-up young man who could qualify for a place on a football squad. This player, surely among the truly great at this time, delighted his audience with the difficult Beethoven concerto in D major. Issay Dobrowen was the guest conductor and received much applause from the large audience who remembered him for his previous appearances. The concert was one of the season's outstanding events, and this despite one of the worst nights of the winter.

Frances McCollin, of Philadelphia, concluded her second season's series of talks on the Philadelphia programs before a distinguished group of Baltimore music-lovers. Arrangements have been concluded for a similar series next year.

RESIDENT ENSEMBLE APPLAUDED

Two recent concerts by the Baltimore Symphony Orchestra made evident the increasing popularity of this group. George Siemonn has his men playing with more smoothness and assurance than ever, and the large attendances at the two recent concerts attest to it. Manager Frederick R. Huber made a wise selection of soloists for the pair of concerts, and Albert Spalding, violinist, and Edward Johnson, Metropolitan Opera Company tenor, merited the enthusiasm they aroused.

To Harold Bauer, pianist, fell the honor of drawing the largest crowd to attend a Peabody recital thus far this season. In a season more or less remarkable for the number and excellence of its piano concerts, Mr. Bauer was outstanding. He held the capacity audience spellbound for nearly two hours and was given a tremendous ovation, which continued until the house lights were lowered.

Another piano recital of more than passing interest was given in the Peabody series by Pasquale Tallarico, of the Peabody faculty. He made Liszt's sonata in B minor the central offering on his program and the audience was not disappointed in the excellence with which he played it.

Interest in the joint recital of Virgil Fox, organist, and George Wargo, violist, at the Peabody Conservatory centered about Mr. Fox, making his first personal appearance in this city. The young organist is a graduate of the Peabody, where in 1932 he did the unprecedented by winning in the same year the Artist's Diploma, the Church Organist's Certificate and the Harold Randolph prize for general excellence of work. Since leaving the conservatory, Mr. Fox has studied further with Marcel Dupré, French organist. He has given recitals in Paris, Rouen and London and now is engaged upon an American tour which recently brought him to his New York début. He was given a warm welcome "home"—he is an Illinoisan, not a Marylander—but it was a welcome that expressed not merely friendship but appreciation of his ability as well.

Mr. Wargo, who is on the conservatory faculty, was heard in Brahms' F minor sonata, op. 120, No. 1, and Vitali's Chaconne. The violist displayed a technic that seldom appeared to be extended, and unfailing accuracy of pitch.

MAGANINI LEADS CHAMBER ORCHESTRA

Quinto Maganini, purveyor of musical curios and rarities, introduced his Chamber Symphony Orchestra to Baltimore in a fascinating concert given at the Maryland School for the Blind. An interesting feature of the program was the brief explanatory talk given by the conductor before each number. Using an orchestra of fifteen pieces (strings, drums, oboe, horn, trumpet, piano, clarinet, bassoon and flute), Mr. Maganini presented a series of out-of-the-way compositions ranging from an ancient Greek melody by an unknown composer to his own Habanera, a modern piece based on the music of the Spanish-Californians.

The Compinsky Trio, assisted by David Dawson playing the viola, gave an entire Brahms concert. Three of the master's quartets were interpreted.

Some of the finest dancing since the days of Pavlowa was seen here when the Monte Carlo Ballet Russe appeared recently. A large audience showed well merited enthusiasm.

Martha Gwinn, a native of Baltimore who received her early musical training here, was heard in a special piano recital put on by the Chamber Music Guild. The small audience was all out of proportion to what Miss Gwinn's playing deserved.

Although some weeks off, Baltimore is thoroughly excited about its short season of grand opera by the Metropolitan. Madam Butterfly, Gianni Schicchi, Salome and Traviata will be sung. As usual, Mr. Huber, local representative of the Metropolitan, is arranging the visit. E. D.

Associated Artists Open New York Season

The Associated Artists (F. Cola Santo, director) opened a season on March 9 at the Cosmopolitan Opera House, New York. The first performance was Aida, with Norma Richter in the title rôle, Edward Ransome, Rhadames, and Grace Angelau, Amneris. Others were Paul Farber, Rocco Pandiscio, Arthur Imperato, Howard McCulley and Lida Santelli. Miguel Sandoval was the conductor, and the dances were supplied by Anna Naila and her ballet. Miss Richter has a voice of the appropriate dramatic calibre for the Ethiopian princess, and won much applause for her portrayal. Mr. Ransome also scored as the hero, and Miss Angelau, a singer and actress of authority, registered a success as Pharaoh's daughter. There was a capacity house. F. S.

Auditions of Music Teachers and Students Advisory Council

The Music Teachers and Students Advisory Council started its spring auditions on March 12. Registration must be made in person at the office of the council, 1009 Steinway Hall, New York. Scholarships are awarded to talented students—in voice, between the ages of sixteen and twenty-six, in piano and violin, between the ages of five and twenty-six years. A children's department has been opened in connection with the piano department where children as young as three years will be taught by a special teacher, specializing in teaching children with the visuola.

Bailly Conducts Chamber Programs

On March 11 the chamber music department of Curtis Institute of Music presented a concert at the Pennsylvania Museum, Philadelphia. The department's director, Louis Bailly, conducted the program, which included the Glière string sextet, the Svendsen string octet, and what is believed to be the first performance in Philadelphia of the Tansman Tryptique for string orchestra. This concert was the fourth in a series of five under Mr. Bailly's baton. All players are from the Curtis chamber music department, and the average of attendance is said to be about 3,000. The last event in the list will be on April 22, when the scheduled music comprises the Ravel allegro for harp, clarinet and string quartet, the Schönberg Verklärte Nacht string sextet, and Bach's two-violin concerto with string accompaniment.

On March 15 Mr. Bailly presented a program over the Philadelphia station of the Columbia network. This included the Svendsen string octet and the Mendelssohn piano trio.

Chicago Opera Company to Return to New York

The Chicago Opera Company, under the direction of Alfredo Salmaggi, will return to New York on March 31, opening on that date with a production of Aida at the Broadway Theatre. The organization had a long run last summer and fall at the Hippodrome. The coming season, according to announcement, will be on a more lavish scale. Many of the singers heard in the previous series are retained. Italian, French and German operas comprise the company's repertoire.

Joseph and Isidor Achron to Give Recital

Joseph and Isidor Achron, violinist and pianist respectively, will be heard in a sonata recital on April 6 at Town Hall, New York, presenting the Beethoven Kreutzer sonata and works of Franck and Saint-Saëns. After this Isidor Achron leaves for abroad, where he will present recitals, on May 8 in Paris and on May 15 in London. Next season Mr. Achron will rejoin his brother Joseph in a series of sonata programs in New York.

Christmas Oratorio and B Minor Mass for Bach Festival

The annual Bach Festival, at Bethlehem, Pa., which takes place this year on May 11 and 12, presents Bach's Christmas oratorio on Friday, in afternoon and evening sessions. The B Minor Mass will be sung on Saturday for the twenty-seventh time in its entire form. Bruce Carey is the choir's conductor.

JOHN BARBIROLLI

Photo © Daily Express, Glasgow

PERMANENT CONDUCTOR
SCOTTISH ORCHESTRA
AND
GUEST CONDUCTOR
HALLÉ ORCHESTRA OF MANCHESTER
(England)

SEASON 1933-34

Evening Dispatch—Edinburgh:
Throughout, the strings, upon whom Mr. Barbiorolli must again be congratulated, gave a masterly performance. The partnership of Adolph Busch and Barbirolli was a good one; in their perfect understanding of each other they were well met.

Edinburgh Dispatch:
That Barbirolli is an able conductor cannot be disputed; only last Sunday Professor Tovey declared to his audience that Barbirolli was one of the greatest living conductors. This was definitely proved last evening, for Barbirolli's conducting was terrific.

Observer—Glasgow:
He lifted Brahms' Symphony No. 1 to a place it has not previously occupied in Glasgow. In Barbirolli's hands, Brahms' writing was clear, his colouring was appropriate, the romanticism was there, and with all these there was a new dramatic force which came as a surprise to most listeners. Barbirolli gave us virile and live Brahms.

Evening News—Glasgow:
Debussy provided the music, but it was Barbirolli's triumph that we saluted at the concert last night. The orchestra will agree that it was the magnificent interpretative guidance of their conductor that made the intricate work electrifying.

DEPUTY FOR SIR EDWARD ELGAR AT HALLÉ CONCERT, FEBRUARY 15

Neville Cardus in the Manchester Guardian:
In the "Enigma" he gave us one of the best pieces of conducting of the Season, not a point was missed. Barbirolli made even the finale dignified and strong; he unfurled the flag of the music masterfully.

A. W. L., Manchester Evening News:
With Barbirolli conducting, we had a performance which showed the orchestra at its very best. The Society is to be congratulated on providing guest conductors worthy of the orchestra's traditions. Barbirolli is a notable example.

H. J. B., Manchester Dispatch:
Barbirolli has now taken more concerts than anybody except Beecham, and is arousing particular enthusiasm in Manchester audiences. A week ago he shared in Schnabel's triumph, last night he had to take call after call.

FIRST SEASON AS PERMANENT CONDUCTOR OF LEEDS SYMPHONY ORCHESTRA

H. T., in the Yorkshire Post:
Throughout the concert one realized how thoroughly Mr. Barbirolli has won the confidence of his orchestra and has made them put every ounce into their work, and play with a brilliance and a security they have seldom approached.

F. T., Leeds Mercury:
In accounting for the full house, perhaps counting for more than anything is the fact that since Mr. Barbirolli took control the orchestra has vastly improved. There was indeed a distinct sense of vitality about its playing on this occasion, that has rarely been observable in the past. All concerned seemed alert in a new sort of way, and bent on realizing the desires of their brilliant young conductor.

FIRST APPEARANCE AT SADLERS WELLS, NOW ONLY PERMANENT HOUSE OF ENGLISH OPERA, LONDON

Crescendo, News Chronicle:
The "Barber" a Triumph. Sadlers Wells was packed and the huge audience thoroughly enjoyed themselves. The enthusiasm started as soon as Barbirolli took up his baton and continued throughout the evening.

The Times:
It was, however, the excellence of the ensembles that made this performance most notable. Mr. Barbirolli took the quick movements at a tremendous pace and both singers and orchestra responded splendidly to his demands. This should undoubtedly prove one of the most successful productions in the Vic-Wells repertory.

H.M.V. (Victor) RECORDS

ADDRESS: ROYAL OPERA HOUSE, COVENT GARDEN, LONDON, W. C. 1

Genoa Premiers New Opera, Le Astuzie di Bertoldo

(*Continued from page* 5)

couple is probably inopportune, the libretto is otherwise happy. Zangarini's agile verses retain all the pungent flavor of the original and the action is skillfully woven, with the avoidance of *clichés* (the lovers excepted). After years of search for a libretto, Ferrari-Trecate was delighted with the atmosphere of wholesome rustic poetry and salty wit of Zangarini's book—a genuine *italianità*.

The story in a few words, is as follows: At his farm in the Emilian province, Bertoldo, philosophizing among the peasants of a summer afternoon, abets the prince, disguised as a minstrel, in his wooing of the shy *pastorella*. A mission of ambassadors arrives from King Alboino, who has heard of Bertoldo's wit and summons him to court. Bertoldo rebels at serving as buffoon, but consents on condition he shall not bow to His Majesty. At the Verona court (Act II) the bored monarch passes to him crown, mantle and sceptre and invests him with the regal power for an hour, time enough for Bertoldo to marry prince and *pastorella*, decree seven wives per husband and other unorthodox joys. The enraged queen and insulted courtiers bag the boor for drowning at dawn. But with a clever stratagem he escapes and (Act III) makes sport of the whole court.

Restoring the Opera Semi-Seria

Ferrari has purposely styled his score a "jocose opera," in contradistinction to pure *opera buffa*, lyric comedy or fable, thus aiming at a restoration of the old *opera semi-seria*. He has steered a middle course as regards form. The failure of his Scala work, in which he essayed a contemporary idiom, counselled a return to the conservative manner of hs successful Ciottolino. In the present score his renunciation of modernity and his preoccupation with melody are at once apparent. The basic comic situations are voiced in melodic declamation of familiar stamp and set forms are freely used especially for the lyric episodes: arias, duets, *concertati*, a hymn, a laud, a *strambotto*, a gavotte, a pastoral pipe theme and other songs and dances of archaic or folk flavor. The musician's modern resource is shown mainly in their harmonic and orchestral treatment.

Le Astuzie di Bertoldo, Ferrari's sixth opera, is undeniably the conscientious and decorous work of an accomplished musician of ripe stage experience. It is opulent in its flow of fresh Italian melody, in its variety of savory folk-song and rhythm, skillfully elaborated and tastefully orchestrated, though the palette is often over-heavy. The writing is always distinguished. Yet the comic spirit is not inherent in his style, though he has succeeded in giving a physiognomy to Bertoldo, and numerous moments are deftly underscored, as by a scholar who has assimilated the technic of comic opera. The humor is frequently more in the book than in the music and this helps to sustain the relish of the comic situations. Several minor personages are inadequately differentiated.

Too Serious?

The stylistic unity of the score also suffers from the composer's over-serious treatment of the two romantic personages, whose lyric effusions often get out of hand and strike an excessively melodramatic, even rhetorical note, especially in the finales. Since their appearance in each scene is made in situations too identical for justification on the grounds of contrast with the comic elements, their inclusion is already debatable in the text. Their musical treatment, rather than overcoming or diminishing this defect, aggravates it for the critic, though the public at large never seems to tire of the old tenor and prima donna duets dutifully punctuated with numerous long and loud top notes. Even in the rest of the setting one fails to discover any well-defined personality. Ferrari-Trecate's music echoes no one in particular (not even his early Mascagnian influence), yet seems to derive from all his principal Italian predecessors. *Musica ben costruita.*

The mounting was excellent; the theatre management spared no pains to reach a standard comparable to Italy's best operatic stages. Mulè, though himself primarily a composer and pedagogue rather than a conductor, performed a labor of love in taking the helm of his colleague's craft; the performances benefited greatly by his artistic fervor and expert hand, particularly manifest in the notable *brio* and in the rhythmic intricacies of the score. The title rôle found in Emilio Ghirardini, baritone, the appropriate figure and personality. He made a real creation of it contributing in large measure to the success. Corrado Zambelli, bass, and Piero Menescaldi, tenor, were in character as king and prince, but Signora Adami-Corradetti as the shepherd girl was too worn in voice and explosive in style for enjoyment. All the minor parts were well handled and the chorus acquitted itself admirably. Mario Ghisalberti's *régie* and Alberto Scaioli's settings were effective.

Twenty-seven Curtain Calls

Genoese society turned out in its most elegant togs and numerous music critics of Northern Italy assembled at the Carlo Felice for the unusual event. There were exactly nine curtain calls after each act; a total of twenty-seven. Considering the proverbial Genoese phlegm, this response is considered equivalent to at least forty recalls in any North or Central Italian city, and to an odd fifty or more in mercurial Southern Italy. (But I would not bet any money on it.)

As to this opera's possibilities for the United States, the reader's guess is as good as mine. Many more ephemeral scores than Bertoldo have been exported from Italy in recent times. And yet if I should try, for a pastime, to pick the worthiest for transplantation, in these times of crisis and barriers of all sorts, my choice would hardly fall on this respectable but impersonal and inconsequential work. I see much more significant work being done in Italy. But this is just another opinion.

American Academy Gives Matinees

The March 9 matinee, the ninth performance this season, by senior students of the American Academy of Dramatic Arts, brought the play, The Late Christopher Bean (Sidney Howard). The sustained coöperation of the nine young actors made it notably successful. The Pauline Lord part was taken by Emily Woodruff (Columbus, Ga.), with fine effect; Paula Mason (New York) gave character to Susan Haggett; Jean Casto and Muriel Wright completing the list of women participants. The men taking part were J. Richard Jones, Robert Gray, Hamlet Carabba, Eugene Elden and Richard MacKay.

On March 16 the Belasco Theatre held a large and enthusiastic audience. The opening comedy was the first act of Cooper's Nice People. Lynne Fisher (Brooklyn) did the best work as Theodora; Miss Woodruff was excellent as the Aunt, and Francis De Sales was a good Hubert. Completing the cast were Mary Chamberlin, Marjorie Cameron, David Windsor, Carter Blake and Richard Clark. Adam and Eva, comedy by Bolton and Middleton, featured Hume Cronyn (London, Can.) in the difficult rôle of the foster-father. He won many honors for the portrayal. Robert Gray (Brooklyn, N. Y.) acted realistically as James King, and Alice Keogh (Omaha, Neb.) was a sympathetic Eva. J. Richard Jones (Berwick, Pa.) did an excellent comic part, and remaining players were Jean Thomas, Collin Finn, Paula Mason, Tasi Rossmore, Richard Anderson and Hamlet Carabba.

F. W. R.

Widening Boundaries of Expression In the Performance of Harp Music

Marcel Grandjany, French Virtuoso, Describes His Interesting Explorations in the Fields of Little-Known Compositions

Expanding the field of expression of the harp is one of the major objects of artistic endeavor in the career of Marcel Grandjany. The eminent French artist believes that his instrument is capable of as wide a variety of effects as the piano, if played with artistic versatility and range of color. Not only Romantic, but modern and old-time music find a place on the programs of this performer.

In particular, Grandjany is an explorer in the little-travelled paths of older music. One of his particular pleasures is to browse in old libraries which contain precious treasures of the art in manuscript form.

"While looking through the archives in Brussels," he relates, "I came upon a rare sonata for harp or clavichord by Carl Philipp Emanuel Bach, which bore the subtitle The Battle of Bergen. As the name indicates, it is programmatic in content. I included the *adagio* from this work in my recent New York recital, when it had its first American hearing. Another of my 'finds' was a concerto for harp or organ with small orchestra, composed by Handel for a young artist named Powell, who played it during an entr'acte in the composer's opera, Alexander's Feast. I wrote an original cadenza for this work, and transcribed the entire composition, which was written with figured bass only, according to the custom of the time.

Task of a Musical Explorer

"Of course, restoration of these compositions is a formidable task, apart from the musical arrangement. They must be photostated or in some instances copied painstakingly by hand. Last year, while I was in New York, Carleton Sprague Smith, head of the music department of the New York Public Library, showed me an old catalogue of eighteenth century works, with much interesting music, some of which I hope to salvage for modern performance.

"Naturally, however, in my recitals I try to keep a sane balance between the old and the new. I have transcribed, for example, a sonata by Gretchaninoff at the composer's special request. We worked on it together, with the Russian musician approving my arrangement, but so much original work went into it that it is really a new composition. My performances of it have led to many inquiries, in response to which I have been obliged to say that the work still exists only in manuscript. The German publishing house which accepted it has been compelled to postpone issuing it, partly because of the present nationalistic emphasis on German music in that country."

MARCEL GRANDJANY

Among the artist's prized possessions is a note from Gabriel Pierné, whose Concertstück he gave a first performance at the Concerts Colonne in 1925, in which the composer pays tribute to his interpretation of that work. Grandjany has composed many original works for various musical combinations and has transcribed opuses by Bach, Couperin, Rameau, Schobert, Sammartini in addition to those previously mentioned.

Has Active Schedule

When urged to discuss his own works, however, he was markedly modest and preferred to say nothing of those on which he was engaged at present. "You know," he said with a smile, "it is sometimes rash to promise that one will come forth with a new composition soon, for in a busy life giving concerts, teaching and travelling, there is so much to be done and so little time in which to do it."

At the conclusion of his American tour (the twelfth which he has made in this country), Grandjany sailed on March 10 for European appearances. He will again teach at the American Conservatory in Fountainebleau in the coming summer, where he has had many American pupils, having been a member of the faculty since its founding in 1921. He expects to teach and offer recitals extensively in France, and to make concert visits to Spain and possibly to England in the autumn. He returns to America in January, 1935, for another tour under the direction of Concert Management Charles L. Wagner, remaining in this country until March.

R. K.

Activities in Chicago

(*Continued from page* 14)

Henry Jackson, pianist, of the conservatory appeared in joint recital with Madeleine Monnier, cellist, before the Circle Francaise on March 20.

Marjorie Norton, pianist, played for the Western Springs (Ill.) Woman's Club on March 1.

Dorthy Baldwin will present her junior and intermediate piano pupils in a costume recital at the Studio Theatre on March 25.

Lela Hanmer, pianist, played a recital for the Music Club of Western Springs on March 6. Miss Hanmer also directed the members of the Junior Auxiliary of the Western Springs Woman's Club in a performance of the operetta, Miss Caruther's Return, on March 10.

Sigma Alpha Iota, Gamma Chapter, gave a tea at the fraternity headquarters at the Allerton Hotel on March 11 for Charles La Berge and the artists participating in the recent operatic performance sponsored by the fraternity. Karleton Hackett, president of the conservatory, was the guest speaker.

Piano students of Pearl Appel, Ruth Alexander and Earle Armil and voice pupils of Alice Burrow and Hulda Blanke gave the March 11 program at Conservatory Hall.

Chicago Musical College Activities

Leon Sametini will conduct a master class at the American Music Camp, Cheboygan, Mich., late in July and August.

Leo Krakow, artist-student of Mr. Sametini, is a member of the National Symphony Orchestra, Washington, D. C.

Guila Bustabo, formerly a pupil here at the college, will be one of the soloists at the Ann Arbor (Mich.) May Festival.

Evelyn Levin Davis, concertmaster of the Chicago Woman's Symphony, appeared in recital recently at Madison, Wis.

Old and Modern Violin Playing, the paper which Mr. Sametini read at the National Music Teachers meeting in Lincoln, Nebr., last December, was recently given by an exponent of Mr. Sametini's teachings at the South Carolina State Teachers meeting.

Peter Hudiakowsky, baritone student of the college, sang with the Russian Balalaika Orchestra at the Woodlawn Woman's Club. Mr. Hudiakowsky also sang before the Hotel Association Banquet at the Chicago Woman's Club.

Walter Zeller will sing the juvenile lead in the operetta, Oh, Doctor, to be given at the Ravenswood Lutheran Church.

Walton Pyre presented a series of character sketches before the students of Hyde Park High School on March 2. Harry Iler and Mary Parks, students of Mr. Pyre, read the text for the Shakespearean song recital at the Kimball Studios on March 6.

Marshall Sumner, from the studios of Alexander Raab and Lillian Powers, is now touring Australia. Among his engagements is an appearance with the Melbourne Symphony Orchestra.

Vera Bradford has returned to Australia, where she will have a concert season.

Marjorie Gilliam, pupil of Mme. Nelli Gardini, is touring with the Topsy and Eva Company, recent appearances being in Madison and Milwaukee, Wis. Neppi Melton has made appearances recently on the Indian Program for Boy Scouts at Buena.

The Aeolian Concert Trio, composed of O. Stuart Barker, baritone, assisted by Naomi Cullen Cook, soprano, and Bernice Jacobson, pianist, presented a program in the Little Theatre on March 22. This trio also appears at the Memorial Presbyterian Church; Sunday Evening Musical, Stevens Hotel; the Edgewater Beach Hotel and the Sheridan Road Methodist Church.

Students of Lois Dyson appeared in recital at the Little Theatre on February 24.

Theodore Schaderberg, former pupil of the violin department, has been appointed head of the violin department at State Teachers' College, San Antonio, Tex. Louis Dvonch, another violin student, played the Mendelssohn concerto on the Slavonian program at the International House on March 1.

Piastro, Britt and Deering in Recitals

Mishel Piastro, violinist, Horace Britt, cellist, and Henri Deering, pianist, are giving trio recitals. Their Eastern schedule includes an appearance on April 22 at Carnegie Hall, New York, and during May or June a tour in California is contemplated.

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Music Notes From Coast to Coast

AKRON, O.—The Friends of Music Society presented a mid-winter guest program at Akron Jewish Center Auditorium on February 28. Featured on the program was Severin Eisenberger of Cleveland, concert pianist, who played the orchestral accompaniment of Saint-Saëns' piano concerto in G minor. Edna Lucille Smith, accomplished pianist of Akron, played first piano with Eisenberger. Other numbers on the program were the César Franck violin sonata played by James M. Campbell, with Nellie Whittaker at the piano. Charles Park, tenor, sang a group of old French songs, accompanied by Nan Brock.

On March 2 John Franklin Stein, baritone, appeared in the second of a series of spring recitals sponsored by the M. O'Neil Company, in the auditorium of its store. Mr. Stein's aria was the Verdi number from Un Ballo in Maschera. He was accompanied by Hazel Bushnell, who is associated with Mr. Stein in his studio.

In the Y. M. C. A. auditorium, the advanced piano pupils of Rena Wills gave a recital, open to the public. K. S. L.

ATLANTA, GA.—Atlanta is trying a new system for the purpose of bringing the best in music to our city. The Atlanta Music Club and the young but thriving Atlanta Philharmonic Society will sponsor all concerts under the direction of Marvin McDonald, manager of the Artist's Series. This new arrangement for visiting artists does not in any way affect the other activities of the two local organizations. It is solely united for the one purpose. Three concerts of interest to musicians only will be brought to a smaller auditorium for the members of the Atlanta Music Club.

The Monte Carlo Ballet Russe gave us an exquisite performance. Their settings were as beautiful as the dancing—especially in the interpretation of Strauss' Blue Danube music.

Members of the Atlanta Music Club are indebted to Brahms for this month's local programs. The morning musicale was one of German Lieder, the most effective contribution being selections from the Brahms arrangement of Old and New Love Songs for quartet with piano duet accompaniments. On March 27 the vested choir of Saint Luke's Church (Episcopal) will sing the Brahms Requiem, with Hugh Hodgson, director, at the piano. This Requiem is to be repeated on Good Friday Evening as part of the church service.

Nathan Milstein has delighted us as no other violinist. His marvelous technical equipment was only secondary to his fine conception of the works which he interpreted, his warmth of tone, his sympathetic coloring. The Goldmark concerto received its introduction to Atlanta on this program. C. G. O.

CALGARY, CAN.—Musical and technical improvement combined with balance and skill under the baton of Grigori Garbovitsky marked the second concert of the season of the Calgary Symphony Orchestra. From the rich orchestration in Weber's Euryanthe overture, through the tuneful measures of Haydn's symphony No. 13 in G major, and the Tales from the Vienna Woods (Strauss), the climax of the evening was reached in Wagner's Vorspiel to Act III of Die Meistersinger. The Tannhäuser overture by the same composer, magnificently played, concluded this successful concert. Isabelle Logie, dramatic soprano, was the soloist, singing Ritorna Vincitor from Verdi's Aida.

The inaugural concert of the Hollywood Concert Series was given by Marguerite Bitter, pianist, and Mary Teitsworth, soprano. A long program of Handel, Brahms, Scarlatti, Mozart, Charpentier, Debussy, Chopin, Strauss, Ravel, Liszt, Dohnányi, and a group of modern composers was featured by these American artists.

A delightful musical treat was offered by the Excelsior Glee Club (male) under the leadership of Glyndwr Jones L. R. A. M. The choral work was especially noteworthy for mood-painting and nuance. Representative works of Bantock, Williams, Sullivan, Elgar, Wagner, Parry, German and Abt were sung.

The Scottish Musical Company on its return engagement delighted Calgary audiences with its presentation of Burns' poems Tam O'Shanter and the Cotter's Saturday Night. Its personnel included Mary McMahon, soprano; R. Salmons, tenor; W. J. Dixon, baritone, and T. McAllister Wallace, bass. F. D. F.

JOPLIN, MO.—A group of members of the Springfield (Mo.) Musical Club gave a concert for members of the Fine Arts League in Joplin on February 18. The entire program was of high quality in musicianship and technic. Earl E. Gray, tenor, Horatio Farrar, baritone, Amy Marie Sivewright and Nelle E. Rose, pianists, Leon White, cellist, and Enola Calvin Handley, violinist, were the outstanding performers of the evening.

A surprise duo-harp concert by Gertrude Peterson and Lucy Lewis, of Los Angeles, Cal., was presented by the Fine Arts League in the Scottish Rite Temple on March 4. The young ladies had appeared in Joplin the year before and stopped for a visit on their way East, remaining for the concert. Splendid soli numbers by each artist and concerted effort in the duo numbers marked the program.

Dalies Frantz, pianist, was here on March 20, and Charles Wakefield Cadman, American composer, is to appear on March 29. A return concert will be given in Springfield by members of the Fine Arts League in appreciation of the visit from the Springfield Musical Club, probably on March 25. H. D. R.

PORTLAND, ME.—At the last concert of the course, sponsored by the Portland Music Teachers' Association, Sylvia Lent, violinist, was the guest artist. Her charming personality and skillful performance, showing complete mastery of the instrument, delighted the audience.

The Women's Choral Society, under the direction of Rupert Neily, presented a concert recently, and was assisted by the Boston String Quartet. The chorus was heard in several fine numbers. Helen Ward delivered the soprano soli, and Katherine Bonner was the narrator in the Blessed Damozel. A composition by Mr. Neily was given with fine shading effects by the chorus, accompanied by Maud Haines. Interesting selections played by the quartet were much enjoyed.

A joint recital was presented by the Kotzschmar and Rossini clubs. The program consisted entirely of compositions by Latham True, former Portland musician. A piano and organ number was offered by Florence Libby and Fred Hill; a movement from an organ sonata, by Alfred Brinkler; violin and piano number by Sylvia Rowell and Anna Carey; instrumental trio by Margaret Johnson, violin, Anna Korda, cello, Mr. Hill, piano; groups of songs, by Gladys Cook, soprano, Evelyn Carroll, contralto, Jane Whibley, soprano, Elmer Mangum, tenor, and Virgil Cardieux, baritone. The program closed with a piano and organ number performed by Gertrude Buxton and John Fay. Mrs. Latham True was a guest at the concert.

The MacDowell Club was entertained at the home of Mrs. Irving Rich recently. Those taking part were: Mrs. Cecil Abbott, piano; Mrs. Herbert Harrison, vocal; Maryjane Ripley, cello; Nerissa Purington, vocal; Ocy Downs, piano; Ruth Lynn, vocal; trio, Lillian Talbot, violin, Dorothy Forbes, saxophone, Frances Donnell, piano. The accompanists were Louise Armstrong, Susan Coffin and Miss Donnell. S. R.

PORTLAND, ORE.—Concluding a successful season of eighteen concerts, the Portland Symphony Orchestra (Dr. Willem van Hoogstraten, conductor) appeared before a large audience on February 24 at the Civic Auditorium and broadcast the entire program over a nationwide network of the Columbia Broadcasting System. Beethoven's eighth symphony was admirably interpreted, and there was a riot of enthusiasm at the end of the final number, Schafer's Javanese rhapsody. Dr. van Hoogstraten will direct the organization again next season. Mrs. M. Donald Spencer has been reappointed manager.

Augmented by the Portland Choral Society, the orchestra recently presented The Creation (Haydn) at the Auditorium and drew a capacity audience. Dr. van Hoogstraten, conductor of both groups, directed. Soloists were Helen McCartney, soprano; Weyland Echols, tenor; Mark Daniels, bass. Frederick W. Goodrich was at the municipal organ. All the participants distinguished themselves.

Led by Dr. van Hoogstraten, the orchestra recently gave a concert in Chehalis, Wash.

Lectures on the symphony programs were given by David Campbell, Harold Gelman, Frederick W. Goodrich, Harry Grannatt, Charles E. McCulloch (president of the Symphony Society), Dent Mowrey and William Robinson Boone.

The Apollo Club (Dr. van Hoogstraten, director), at its second concert of the season, sang Dudley Buck's Bugle Song, Huhn's Invictus and Grieg's Landsighting. Two excellent soloists assisted: Ruth Lorraine Close, harpist, and Barbara Pittock, soprano. Miss Close, in particular, interpreted her share of the program with musicianly finesse. This delightful event, which was greatly appreciated by the audience, took place in the Masonic Temple.

The Portland Piano Ensemble (thirty-eight women, nineteen pianos) at its fourth semi-annual concert played Brahms' Variations on a Theme by Haydn, Percy Grainger's arrangement of Bach's fugue in A minor, and The Ride of the Valkyries (Wagner). Ferenz Steiner led his gifted musicians to victory and the audience applauded with fervor.

An enjoyable concert was offered at the Auditorium by Leslie Brigham, basso, Raymond McFeeters, pianist, the Auditorium Opera Ensemble (rehearsed by Barbara Chilson and Robert Flack), a ballet from William F. Christensen's school, and a group of violinists directed by Walter Bacon.

Willson Quinlan, soprano, and Ruth Lorraine Close, harpist, scored a notable success when they appeared in a joint recital at Reed College. Miss Close, an able musician of the first rank and solo harpist of the Portland Symphony Orchestra, is to appear in California this spring.

Ruth Bradley Keiser, popular local pianist, gave an admirable program at Woodcraft Hall. J. R. O.

SEATTLE, WASH.—The final program of the season of the Seattle Symphony Orchestra under Basil Cameron, was a benefit concert at the Civic Auditorium, presenting a program devoted almost entirely to request numbers. August Werner, baritone, was guest artist, singing Wotan's Farewell from Die Walküre (Wagner).

On the twentieth anniversary of the founding of the Northwest's only musical paper, David Scheetz Craig, editor and publisher of Music and Musicians, was honored by a banquet and reception at the Meany Hotel on March 3. Musicans from the entire Northwest gathered to pay tribute to this pioneer who has been ever enthusiastically behind all their music endeavors. He has sponsored many music festivals and music contests for young people.

The Cornish Orchestra, under the direction of Peter Meremblum, was heard to advantage in concert on February 23, at the Cornish Little Theatre. Helen Fenton, a violinist from Mr. Meremblum's studios, was soloist, playing the Beethoven D major concerto and revealing unusual musicianship, interpretative ability and warmth of tone. John Hopper, pianist of the Cornish faculty, gave a brilliant reading of the Beethoven Emperor Concerto. His ease of performance and rhythmic freedom were particularly outstanding.

Jean Ashford presented Carisima in a Spanish dance recital on February 26. Assisting were Helen Louise Oles, pianist, and Eva Baird, dramatic soprano.

On March 2 and 3 Welland Lathrop and the Cornish Dancers offered a dance recital at the Cornish Theatre. Especially commendable was the Circus Harlquinade in which humor prevailed and the circus atmosphere was created to an amazingly real extent.

Phi Mu Alpha (Sigma Chapter), men's honorary music fraternity of the University of Washington, presented a program on March 2 devoted entirely to American music. Largely featured were local composers either active in, or alumni of the university chapter. J. H.

TERRE HAUTE, IND.—A delightful violin program was given in the Cecilian Auditorium at St. Mary-of-the-Woods by John Halk. He was assisted by Mrs. Carol Smith, Mezzo-soprano, and accompanied by Mrs. Frank Habig. The recital was well attended by Terre Haute music-lovers.

The Wilton male chorus presented a special musicale recently at the First Baptist auditorium.

A drive is on to enlist members for the recently formed Terre Haute Symphony Orchestra Association. This organization will devote its time to musical activities.

A series of three concerts is being offered at the Hippodrome by the Terre Haute Symphony Orchestra. The first of these was given on March 16 with Will H. Bryant conducting. M. P. D.

New Organ to Be Dedicated at Lawrence Conservatory

APPLETON, WIS.—Plans for the dedicatory festival for the Samuel Plantz Memorial Organ, now being installed in the Lawrence Memorial Church, have been completed. A series of three concerts was scheduled for March 21, 22 and 25, at which time the public had the privilege of hearing the organ both as a solo and as an accompanying instrument.

At the first of the dedicatory concerts, on March 21, Palmer Christian, professor of organ at the University of Michigan, played. LaVahn Maesch, professor of organ at Lawrence Conservatory, appeared the following evening, assisted by the Lawrence College A Cappella choir. The final program will occur on March 25, when a chorus of 250 voices, under the direction of Dean Carl J. Waterman, presents the St. Matthew Passion by Bach. The chorus is to be accompanied on the memorial organ by Prof. Maesch.

When Memorial Chapel was built it was the hope of Dr. Plantz that a complete pipe organ might be installed. It was found necessary, however, to curtail expenses and omit many important parts of the instrument. The long delayed project is now carried out as a memorial to the former president. Funds for the construction and installation of the organ have been provided by faculty members who taught at Lawrence Conservatory while Dr. Plantz was president, by alumni who were students during his presidency, by the alumni association, and by many others who were close friends of the former president.

The Plantz organ is being located in entirely new chambers, designed to give a maximum of tonal egress. The tone of the old instrument was considered unsatisfactory and inadequate, due in part to its relatively poor location behind the wings at both sides of the stage. New chambers for the great choir and swell divisions were built across the back of the chapel stage, and the chamber for the solo division is directly above the stage, so that this section can speak down into the auditorium through the ornamental grille which was installed for this purpose. The chambers at the back of the stage are ideally located for both solo and accompanimental purposes.

The organ has been designed to conform to modern accepted standards of tonal design and is expected to be an outstanding installation in the state. The instrument contains exactly fifty ranks of pipes, with a diapason chorus of sixteen ranks and a reed chorus of ten ranks. For accompanying and solo work there will be over twenty ranks of flutes and strings as well as the important orchestral solo stops, such as the French horn, oboe, English horn and clarinet. C.

Riverdale School Holds Annual Spring Concert

The Riverdale (N. Y.) School of Music held its annual spring recital on March 14. Before the program Frank Hackett, headmaster of the Riverdale Country School for Boys, read a letter from Ernest Schelling commending the glee club from that institution for its singing at the season's last concert of the New York Philharmonic series for young people, held March 10 at Carnegie Hall. Mr. Schelling is the conductor of this series. James Dunlop, a student at the Riverdale School of Music, had received one of the awards which Mr. Schelling offers for the best notebooks kept by the children during the season.

The program at the school presented students of all ages, and included soli for piano, violin and harp, several ensemble numbers and a final number by the orchestra, conducted by the director, Richard McClanahan.

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Club Items

Verdi Club Presents Opera

The Verdi Club (Florence Foster Jenkins, president), which has introduced such artists as Marion Talley and Gina Pinnera, sopranos, to New York, and numbered Enrico Caruso among its members, gave its annual opera, tableaux and ball at the Hotel Plaza, New York, on March 14. Grace Doree produced the opera, Otello (Verdi), with Miguel Sandoval, conductor, and Charles Trier, stage manager, the DeSallis Orchestra cooperating. Priscilla Parker was the capable and attractive Desdemona; Edward Ransome impersonated Otello with splendid effect, with ringing top notes; Byron Warner was an excellent Cassio, and Nadine Fedora enacted the rôle of Emilia. Others participating in the opera were Robert Kelso, Charles McLean, Thomas P. Coates, Paul Farber and George Alerecht.

Mrs. Jenkins in the tableau, Catherine the Great, was the cynosure of interest. Her gorgeous costumes and appropriate action enchained attention. Peter was impersonated by William Taylor, and the others were Messrs. Fulco, Acten and Lacy, and Jessie Smith. In a graceful speech the president introduced Goeta Ljungberg, who said a few words from her box. Mrs. Jenkins thanked Mrs. Hilleary and Mr. Trier for their activities in the opera and ball. The Glorification of Verdi was staged by Florence Darnault, sculptress of the Verdi bust, assisted by seven companions attired as leading Verdi opera characters.

A feature entitled The Butterfly was acted by Mrs. Lewis Dana Knowlton in brilliant, colorful costume, assisted by Mmes. Hilleary, Keil, Riesberg and Culverwell. Paris and the Golden Apple had Lawrence L. Shipman in the title rôle, aided by five lively impersonators. A Romance of '76 brought Marguerite Valentine, and Messrs. Middleton and Sloan, with action of befitting nature. These were designed and directed by St. Clair Bayfield, of the cast of They Shall Not Die. An attractive participant in the program was The Masked Countess, who sang Liszt's Lovedream with temperament. Tumultuous applause brought Zwei Herzen in Drei-viertel Takt, sung with true Viennese waltz style. William Taylor (Russian Opera Company) tenor, sang LaForge's The Hills, and added Ridi, Pagliaccio both with appropriate expression. A word is due the audience, which was large, extremely interested and applausive and included many prominent musicians.

F. W. R.

FLORENCE FOSTER JENKINS

* * *

New York Madrigal Society

Marguerite Potter, founder of the Madrigal Society, welcomed a large company on March 18, at the monthly musicale given in the Great Northern Hotel, New York. She introduced the honor guests, Henriette Wakefield and Emanuel List, of the Metropolitan Opera Company; Kitty Cheatham, Polly Korchien and Hon. N. G. Tserepsis, the last-named Consul-General of Greece. A musical program was given by Vivian Ingraham, a soprano of sweet voice and high tones. She was especially successful with Charles Haubiel's Love Hidden and Elegy, with the composer at the piano. Pothoula Canouta, Grecian dancer, was effective, and Franz Serli played for her numbers.

F. W. R.

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NBC Artists Service Notes

Spring and summer activities of artists affiliated with NBC Artists Service have been announced. Participating in the Ann Arbor (Mich.) Festival in May will be Coe Glade, Chase Baromeo and Mischa Levitzki. For the special music festival to be held in Cincinnati during May, under the auspices of Wise Temple, Sophie Braslau, Nina Koshetz, the Musical Art Quartet and Levitzki have been engaged.

Lauritz Melchior, Eidé Noréna and Armand Tokatyan will be at Covent Garden this spring. Melchior will sing in The Ring and Fidelio and later will appear at the Paris Grand Opéra. He also will sing at the Danish-American Festival to be held in Copenhagen in July. Mme. Noréna, in addition to appearing at Covent Garden, will fulfill engagements at the Paris Grand Opéra, Naples, Turina and Monte Carlo.

Giovanni Martinelli sails for Italy on the SS. Rex April 28. He will appear in opera for the first time in Florence in La Forza del Destino, under Tullio Serafin, together with Ezio Pinza. Before sailing Martinelli will sing in the premier performance at the opening of the St. Louis (Mo.) Opera on April 21.

Maria Olszewska, following the close of her Metropolitan Opera season, is to remain in this country until late in April to fulfill recital engagements. Her European plans call for a recital tour of Germany and operatic appearances in Nuremberg and at the Munich Festival.

The Salzburg Festival draws Dusolina Giannini and Pinza, both of whom will sing in Don Giovanni under Bruno Walter. Prior to this Giannini, who sails for Europe early in April, participates in six performances at the Hamburg Opera and will also appear at the Berlin Staatsoper, the Vienna Opera and in concert. In September she will make a concert tour of Russia.

Efrem Zimbalist sails for Russia late in April for a concert tour which will include Leningrad, Kiev, Kharkov, Odessa, Baku and Tiflis as well as his own native city, Rostov-on-the-Don. This will be the first visit the violinist has made to the land of his birth since he came to the United States for his American début in 1911.

Fritz Kreisler, now making a tour of thirty-eight recitals in England, will go to Spain, France and Switzerland. Florence Austral is touring New Zealand and Australia and returns here next fall after a two years' absence. Artur Schnabel is in the Near East and intends to spend the major part of the summer holding master classes at Lake Como. Mr. and Mrs. Josef Lhevinne will hold a six weeks' course for pianists at Santa Barbara, Cal., beginning in July. Levitzki will also hold master classes at his summer home in Avon, N. J.

Throughout April, Rosa Raisa will be appearing in opera in Italy. Also appearing in Italy this spring in Max Reinhardt's productions will be Nini Theilade, Danish dancer, who made her first American tour here this season. Rachmaninoff is to spend the entire summer at his home in Switzerland on Lake Geneva.

Enzo dell'Orefice to Give Opera in Asbury Park

Enzo dell'Orefice has signed a lease for Convention Hall, Asbury Park, N. J., where he will give a ten-week season of opera, July 13 to September 15. There are to be semi-weekly performances, Fridays and Saturdays. The season will open with Carmen. Other operas scheduled are Rigoletto, Aida, Madam Butterfly, Traviata, Tosca, Bartered Bride, Thais, Manon, Barber of Seville, Boheme and Cavalleria Rusticana.

Mr. dell'Orefice states that the principal rôles will be taken by singers representative of the best American talent, and artists of the first rank are to be heard in three gala performances—those of Thais, Massenet's Manon and a Puccini opera. The ballet is to be one of the special features, and instead of giving Pagliacci along with Cavalleria Rusticana in the familiar double bill, the latter work is to be presented with a ballet and a symphony orchestra of about thirty-five.

Scenery and equipment of the most modern kind are planned. The stage settings—all entirely new—are to be built on the premises. The lighting effects are to be similar to those at the Royal Theatre in Rome, which are based on a principle first started in Germany.

Press Comments

ARTUR RODZINSKI

The recent Eastern tour of the Cleveland (O.) Orchestra brought favorable comment for the organization and for its conductor, Artur Rodzinski. After their appearance in Williamstown, Mass., the Berkshire Evening Eagle said: "The orchestra of eighty-five men is a superb instrument," and of its leader: "His readings were exceptionally sound and flawless. His sense of proportion seemed perfectly wholesome and healthy, and without exaggeration."

The Springfield (Mass.) Daily Republican: As a conductor Mr. Rodzinski is highly individual, largely because he is strikingly free from eccentricities of any sort that concerns the audience. When the music starts, each motion is as significant as it is restrained, and the leader's control over the titanic forces of the great orchestra is marvelous."

The Springfield Union: "It was immediately evident that Dr. Rodzinski had won the respect of his men. The strings played with unprecedented clarity and beauty of tone. Dr. Rodzinski conducted the glorious first symphony of Johannes Brahms with lack of affectation that was noted, in fact, in the whole program."

The Springfield Sunday Union and Republican: "Long before the concert was over it was apparent that the musical enthusiasts of Smith College had found a new idol, and their admiration was not misplaced."

The Boston Evening Transcript's account of the orchestra's concert at Wellesley said in part: "To the ear Mr. Rodzinski's beat holds the orchestra to precision and balance; at once infuses and maintains a high, nervous pressure. Through all the concert the Clevelanders were an orchestra on edge, instantly responsive, at the top of their bent, to the end unflagging."

The Hartford (Conn.) Daily Times: "At the conclusion of the regular program Mr. Rodzinski was given one of the most enthusiastic ovations ever given a visiting musician in Hartford. He was accorded eight curtain calls, and generously shared the applause with his men. During the few short months in which he has acted as the guiding spirit of the Cleveland Orchestra, Mr. Rodzinski has imparted a virility, a balance and a splendid spirit which has increased the capabilities of the organization to a marked degree."

The Wilkes-Barre (Pa.) Evening News: "An audience which not only taxed the seating capacity of the spacious auditorium but also filled all standing room, heard the concert and thrilled at its excellence. The work of Artur Rodzinski in directing the instrumentalists was a treat in itself. The musicians responded readily to every flicker of his baton and the result was most satisfying."

The Wilkes-Barre Record: "The musicianship of the players was superb and their response to every significant flicker of Artur Rodzinski's baton was fascinating."

In Cleveland, the orchestra recently presented Artur Honegger's symphonic psalm, King David, with the Cleveland Philharmonic Chorus and soloists. Denoe Leedy wrote in the Cleveland Press: "As for Artur Rodzinski, who held these massed forces in hand—what need we say? His is a vitalizing personality. His absolute mastery of the situation, his brilliant insight into the musical values of the score and his even more remarkable ability to proportion all the elements that go to make up a work on such a large scale made for complete and unqualified success."

Herbert Elwell, writing in the Cleveland News: "All honor to Rodzinski for his superb control, his brilliant penetration of the dramatic substance and manifold values of the music."

ARTHUR VAN HAELST

Arthur Van Haelst, baritone, was featured at the recent Ladies Night entertainment given by the Ancient Accepted Scottish Rite Bodies of Burlington, Vt. The Burlington Daily News said: "Guests numbered more than 400 persons who enjoyed to the utmost Arthur Van Haelst of New York, young American baritone who is rapidly taking his place among outstanding singers of today.

"Mr. Van Haelst, who comes from Portland, Ore., has been nearly five years in New York City devoting all his time to music. He began his academic life in Portland, bent upon becoming an engineer. However, he found himself becoming more and more engrossed in music and finally began to look upon a vocal career.

"His appearance here was his first and he possesses a voice of pleasing quality, well produced and nicely suited to the musicianly use he makes of it. Each song was fashioned with care and moods played through the evening quite as effectively as they did through the music itself. This young baritone's ability as an interpreter, especially in songs which stress the element of drollery and folk humor, was a matter of especial

delight. His singing of Short'nin' Bread met with great popularity with the audience and he roused sympathetic laughter by his droll imitation and unique realism. Of especial interest and effect was the final number, Gwine to Hebb'n, which has an authentic racial combination of wistfulness and naïve faith, cleverly expressed in a syncopated idiom. This was sung in a most vigorous manner.

"The audience was a most enthusiastic one and in response to insistent demand, the young baritone gave For You Alone, by Geehl, and Song of the Vagabond, from the Vagabond King, as encore numbers."

FABIEN SEVITZKY

Recent comments in the Boston press on the current appearances of Fabien Sevitzky in that city include one in the Christian Science Monitor: "Mr. Sevitzky and his young musicians (the Fabien Sevitzky Ensembles) have been mentioned in these columns at other times; they have now reached still higher planes of attainment. The ensemble of the orchestra is excellent. In the Egmont and Romeo and Juliet, climaxes were at times breath-taking in their intensity. An illuminating concert, which revealed the possibilities of accomplishment with groups of young people who earnestly desire to sing and play the finest type of music. Hats off to Mr. Sevitzky!"

The Boston Globe: "By this time, when one attends any concert conducted by Fabien Sevitzky, one is almost sure to hear the music at hand played neatly, expertly, and often forcefully. The same holds true whether he heads seasoned players or—as last evening—enthusiastic youthful performers. This Young Musicians' Orchestra appears to know exactly what it's doing—and, moreover, likes the doing!"

The Boston Herald: "Too much credit cannot be given to Mr. Sevitzky for the work that he has done with this young orchestra and chorus. It is no easy task for a busy man to train and subsequently to conduct an orchestra and a chorus in a full and taxing program of music. In such an instance it becomes unquestionably a labor of love. Yet Mr. Sevitzky has succeeded in producing an evening of music that partook often of a high order of competence. Naturally the work of the individual musicians and the soloists counts for much, but equally Mr. Sevitzky's leadership deserves high praise."

EMILIO ROXAS

Emilio Roxas, New York teacher of voice and accompanist, returned recently from a tour through Atlanta, Ga., San Antonio, Tex., and Wichita, Kan., with Giovanni Martinelli, tenor of the Metropolitan Opera Association. The San Antonio Express, referring to Mr. Martinelli's performance of O Paradiso from L'Africana, by Meyerbeer, and Celeste Adia from Verdi's opera, said, "Both were delightful and this passes as a compliment to the great pianist, Emilio Roxas, who was forced to take the part of a symphony orchestra in supporting a Metropolitan star in something genuinely heavy." The critic went on to say: "Roxas fills an extremely difficult rôle as accompanist with capability and genius. He does as much as any one person to reproduce on one instrument the mighty background of an orchestra." He played three solo numbers, Jour de Noches by Grieg, Sibelius' Romance, op. 24 and the Chopin waltz, op. 70, No. 1.

WEYLAND ECHOLS

Weyland Echols, tenor, artist-pupil of Bessie Clay-Küzdö of New York, was a soloist with the Portland (Ore.) Symphony Orchestra in Haydn's The Creation, under the baton of Willem van Hoogstraten, on February 12. The Morning Oregonian said: "Those whose solo singing contributed much to the musical satisfaction of the event were Helen McCartney, soprano; Weyland Echols, tenor, and Mark Daniels, baritone. Each voice was individually beautiful, and, in the various duets and trios, of remarkable blending beauty.

"Mr. Echols, in the tenor sections assigned to Uriel, infused his vocal work with a poetry that is rarely so well expressed. His voice is of true tenor quality and his musicianship beyond reproach. . . . In the air In Native Worth and Honor Clad the audience heard one of the evening's finest selections."

EUGENE ORMANDY

Eugene Ormandy, conductor of the Minneapolis (Minn.) Symphony Orchestra, recently brought the orchestra back from a tour. Their first concert after their return was on February 17. The Minneapolis Journal carried: "The homecoming concert of the Minneapolis Symphony Orchestra and Eugene Ormandy, its wonderful leader, was an event glorious in its consummation at the Northrop Auditorium. The tenth symphony concert without soloist drew one of the largest audiences of the season to hear one of the finest programs played during the tour."

The Minneapolis Tribune: "The Minneapolis Symphony Orchestra returned to its familiar haunts, full of honors for the magnificent work done on the extended winter tour. Never before in the history of the orchestra has there been such unanimity of praise for the performances in strange cities, never before have the critics, as one man, risen up to lavish praise on Ormandy and his men. They played with a glow and freshness of expression quite astounding in view of their unprecedented labors of the past five weeks. Ormandy's arrangement of the Bach Toccata and Fugue, that opened the program, was marked by especial brilliance."

The Saint Paul Pioneer Press: "The symphony of the evening was the Brahms No. 1, in C minor, which Eugene Ormandy has conducted on several previous occasions. Once more he and the men achieved the consistent singing quality which Brahms so truly requires, and so seldom gets at the hands of interpreters. It was a serious, sensitive and noble performance."

The Minneapolis Star: "Geared to smooth-running proficiency by almost daily concerts on its tour, the Minneapolis Symphony Orchestra under Eugene Ormandy produced a homecoming concert that was impressive and thrilling. Ormandy was the same blond demon on the podium. It seemed to us that his conducting, with all its fury and tension, had more casual ease, more intimate identification with the men under him than formerly, without losing one bit of its vigorous and fervent leadership."

CARMEN STUDER

Carmen Studer (Mrs. Felix Weingartner) recently conducted a performance of Boheme in the Municipal Theatre of Berne, Switzerland, speaking of which Der Bund of that city reported: "She acquitted herself of this difficult task with technical finish and fine authority, and at the end of the performance received an ovation."

With reference to her conducting of Carmen at the State Opera of Vienna, the Neue Freie Presse said: "We are able to compare this performance with many previous ones and can say that in exactness of orchestration, dramatic motion and preciseness, Carmen Studer can fully stand this comparison." The Neues Wiener Journal, also in an article about Carmen, wrote: "Her method of conducting is absolutely clear and faultless, so that the orchestra understands and can follow her directions without delay. We recognize Weingartner's school distinctly. . . . and one must say that the sight of so charming a woman at the desk is more than pleasing."

The Basler Volksblatt reported her conducting of Dame Kobold, an opera by Felix Weingartner, in the following terms: "As in the concert hall, one could notice here (in opera) her supreme knowledge of the technic of her art. We feel the presence of an artist who is able to impart to us her own intentions at every moment in her quiet unofficious way, and to hold her whole 'ensemble' together all the time. She is a conductress of great merit, a strong personality. . . . Her simplicity of manner gives real pleasure. . . ."

MARIE AUGUSTE BEUTNER

Marie Auguste Beutner, soprano, was one of the soloists in the recent Berlin performance of Draeseke's oratorio, Christus, under the direction of Bruno Kittel, and received numerous favorable criticisms. Reichsbote: "Marie Auguste Beutner sang the part of Maria with warm and sympathetic feeling." Acht Uhr Abendblatt: "Miss Beutner contributed sensitive understanding to the success of the evening."

Following her recent Paris appearances the Journal said: "Notable was Miss Beutner's interpretation of the aria from Il re Pastore. Following its expressive presentation, she sang poetic songs by Grieg with a beauty of expression that cannot be too highly praised."

During her tour in January of this year the Gazetta di Venezia wrote: "Miss Beutner possesses a voice of power and beauty. She sings with grace, color, dynamic control, and has every quality necessary to the most effective presentation of a work of art. Her well arranged program captured the attention with its very first note."

Nationen (Oslo): "Miss Beutner has a clear soprano of pleasing quality. Her most impressive offering was Schubert's Allmacht for soprano, chorus and organ." Morgenbladet: "Miss Beutner sang with her high, clear soprano, arias by Bach and Handel, displaying keen musical understanding."

Commenting upon her Leipsic recital, the Neue Leipziger Zeitung said: "Among sopranos, Miss Beutner stands in a class by herself. Her voice is wonderfully free and flexible, and as clear and sonorous in the upper as in the lower register. In songs of religious character the appearance of the singer accords well with her art, and in the interpretation of dramatic arias she displays an astonishing power of expression." The Hannover Volkszeitung had this to say about her appearance with the Philharmonic Orchestra: "A beautiful, sonorous and excellently trained voice that seems by nature to be designed for use in oratorio. Perfect breath control permits long sustained notes. Added to this is a delicate instinct for musical interpretation, which leaves the agreeable impression of a talent that holds every prospect of a successful career. She won a great and fully deserved success." Magdeburger Zeitung: "Miss Beutner possesses a voice of a boy-like purity which is charming. Her subtle musicianship and her sincerity of feeling seem to predestine her for oratorio."

ELSA HILGER

Elsa Hilger, cellist of the Hilger Trio, assisted the Syracuse University Orchestra (Andre Polah, conductor) in the Haydn concerto for cello and orchestra on February 21 in Syracuse, N. Y.

The Syracuse Herald said: "Miss Elsa Hilger, guest soloist, established herself in the hearts of those who heard her in the three movements of Haydn's concerto for cello and orchestra as among the finest of cellists. Her magic fingering and bowing brought golden, full-throated contralto notes from the instrument. Her skill was perhaps best demonstrated in the difficult closing portion of the *allegro moderato*, when the four strings were vibrating all but simultaneously. In response to waves of applause she repeated the more restrained *adagio* movement as an encore."

The Post-Standard referred to the "superb playing of Elsa Hilger." The review went on: "It was with the charming music of the Haydn concerto that Miss Hilger thrilled the large audience. She has appeared with many of the large orchestras of America and Europe, but last night was the first time Syracuse has had an opportunity to hear her. Under her masterly touch the cello sings its regal song with real sincerity. Lovely tone, accurate intonation and artistic phrasing. The sprightly figures of the opening and closing *allegro* movements never violated the dignity of the instrument and the lovely *adagio* was clothed in exquisite color. It was inevitable that a portion of the concerto had to be repeated."

EFFA ELLIS PERFIELD

Gladys St. Clair Morgan, writing in the Rockland (N. Y.) Courier-Gazette, indites an article, The Realm of Music. She begins by saying, "A leaflet from Effa Ellis Perfield, well-known New York piano pedagogue, concerning her new music books, Play Myself Books, No. 1, 2 and 3, has set me to thinking about piano teachers and playing the piano. But before expressing myself, with substantial support from several authorities, just a few words about Mrs. Perfield's new books. Mrs. Perfield, as you already know, has been a Rockland visitor several times in the past, and some of our home teachers are exponents of her methods.

"These new books are very attractive in appearance, sky-blue with white clouds floating over it, and a gull with spread wings in one corner. The blue stands for Truth, Sincerity, and Principle, and the clouds and gull are a constant reminder of the floating touch which is so important in Mrs. Perfield's method.

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DOLORES HAYWARD

Dolores Hayward, of New York, head of the Kiniya Summer Music Colony, on Lake Champlain, Vt., was recently heard as solo pianist for the Junior Woman's Club of Ridgewood, N. J. The issue following of the Herald of that town said: "She was heard with great pleasure. In the first group, entirely devoted to Finnish composers, her interpretative ability was instantly apparent, and she played with an ease that delighted her listeners. In response to the applause, she played a composition written by one of her pupils, Beatrice Rodick, known as Bette Corot on the Radio."

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New York Concerts

(*Continued from page* 10)

with the fetching smile that rewarded all the applause and demands for encores.

The program was a taxing one, beginning with Salvator Rosa's Star Vicino, Schreker's Wiegenlied, from Der Schatzgräber (first time in New York) and a setting of the Church Scene from Goethe's Faust (first time anywhere) by Jerome D. Bohm. The rest of the groups had Lieder by Brahms, Wolf and Strauss; Carpenter's The Sleep That Flits on Baby's Eyes, Chopin's Lithuanian Song, Weber's Romance (from Preciosa) and French examples by Duparc, Satie, Debussy, and Saint-Saëns.

Miss Lewis has a voice of uncommonly fine quality, especially when she does not stress her tones in effort at undue power. The middle register is lovely, of velvety, appealing quality. At all times her mezza voce reveals exceptional beauty. The organ is well controlled and lends itself easily to the various required colors and moods.

As an interpreter, Miss Lewis showed fine intelligence, taste and resource. She was at home in the different styles of her numbers, and dictioned her German, French and English, with clarity and polish. She established herself beyond all doubt as a concert singer in command of impressive vocal material, singing skill and interpretative talents.

Mr. Bohm is a music critic on the New York Herald Tribune. His Faust song has atmosphere and solid fashioning. He played all the accompaniments for Miss Lewis and did them exceedingly well.

Yehudi Menuhin The customary packed house, with several hundreds on the stage, awaited Yehudi Menuhin when he made his final appearance in New York for the season at Carnegie Hall. The young colossus of the bow presented for the first time locally a recently-discovered Mozart concerto in D major (subtitled "The Adelaide" because of a dedication to the daughter of Louis V) which was composed at the age of ten years. The cadenzas of this composition were supplied by Paul Hindemith. It is in three movements and contains a winsome melodic quality and sparkling spirit, though naturally seeming pale beside the later works. Menuhin's pure, soaring tone and vivacity and freedom of utterance well fitted the youthful opus. On the technical side, the young violinist's performance was again of remarkably mature and dazzlingly effective kind. This was revealed particularly in his playing of the formidable Bach partita No. 2 in D minor, a climactic test of every facet of the violinist's art, which he hurled forth with warmth and power, rather than playing it with cold and cautious reserve, as so many players do. The Paganini concerto in D major was given in its entirety, utilizing the original text and cadenzas by Emile Sauret—another brilliant exhibition of bow and finger technic, which brought an ovation. Two shorter works of Sarasate completed the printed list, but there were numerous encores. Walter Bohle was a forceful and precise accompanist.

Other Concerts

Carmela Ippolito, violinist, Barbizon, March 13, evening, and March 18, afternoon.

Mwalimu Festival Chorus, Steinway Hall, March 15, evening.

Workmen's Circle Chorus, Town Hall, March 17, evening.

CONSERVATORIES and SCHOOLS

University of Louisville School of Music

LOUISVILLE, KY.—The University of Louisville School of Music, now in its second year, is assuming prominence among the schools of the South. It offers courses leading to the degrees, Bachelor of Music and Bachelor of Music Education.

The faculty is composed of musicians of eminence. The activities sponsored under the leadership of the School of Music this past season speak of the standards and the aims of its direction.

Ernest Hutcheson was one of the soloists in the regular series of twelve concerts presented to the music public of Louisville. He was accompanied by the eighty-five-piece orchestra composed of students, faculty, professionals and unprofessionals of the city under the direction of H. Arthur Brown, Juilliard representative. This orchestra has given two symphony programs so far. Among its presentations have been César Franck's symphony in D minor and Brahms' symphony No. 1.

Another activity sponsored by the school and directed by its dean, Jacques Jolas, is the Little Symphony which has given some unusual programs. Included in these programs was the playing of several Bach Brandenburg concerti, the three-piano concerto of Bach, as well as a presentation of the four-violin concerto by Vivaldi, and on the same program, the Bach version of that same concerto for four pianos.

In addition, there has been given by the opera department, Hansel and Gretel (Humperdinck) and the chamber opera of Pergolesi, La Serva Padrona, will be performed at the next concert.

Mr. Jolas, pianist, representative of the Juilliard Foundation, is the dean and organizer of the school. E. J. Wotawa, head of the music department at the College of Liberal Arts of the University of Louisville, is the executive secretary of the school. K.

Eastman School of Music

ROCHESTER, N. Y.—The summer session of the Eastman School of Music opens this year on June 25 and closes July 28. With but few exceptions the entire faculty of the school will teach at this session. The summer session offers full opportunity to make study count toward the degrees, Bachelor of Music, Bachelor of Arts, Master of Music, Master of Arts, and Doctor of Philosophy with major in music. This is made possible by the coördination of the sessions of the College of Arts and Science and of the Eastman School during the summer.

A guest teacher included in the Eastman School summer faculty is Ella Mason Ahearn, who will conduct classes and demonstrations in piano class teaching. Both as student in the Eastman School and as teacher of her subject in the Rochester public schools, Mrs. Ahearn, then Ella Mason, has won prominence here.

In addition to applied music study in all branches, the summer courses which have proved their appeal to students will be continued. Frederick H. Haywood will continue his courses in voice class teaching and ensemble singing. Dr. William S. Larson will conduct courses in music education; Irvine McHose in pedagogy of theory; Charles H. Miller, Sherman Clute and Karl Van Hoesen in courses in public school music. Courses in methods and teaching repertoires for teachers of piano, organ and violin will be offered by Max Landow, George MacNabb, Harold Gleason, Samuel Belov and a summer symphony orchestra will be organized and conducted by Mr. Belov. The Sibley Musical Library will be open with all its facilities at hand to students in the graduate department.

A program of recreations under general supervision of a staff member of the University of Rochester College of Arts and Science will be conducted to add to the student privileges of the summer sessions. The Eastman School will contribute to the program musical events which include evening concerts in Kilbourn Hall by members of its faculty, advanced students and ensembles and also a considerable number of afternoon events, lectures, demonstrations and recitals. O.

Cleveland Institute of Music

CLEVELAND, O.—Ward Davenny, pupil of Arthur Loesser, presented his graduation piano recital on March 14 at the Cleveland Institute of Music.

On March 16 Denoe Leedy, member of the piano faculty and music critic of the Cleveland Press, spoke on Giuseppe Verdi in the Comparative Arts Course.

The Cleveland Institute of Music String Quartet on March 21 continued the cycle of Beethoven quartets begun last season. Maurice Hewitt, head of the violin department, is first violin, Margaret Wright Randall, second violin, Homer Schmitt, viola, and Edward Buck, cello.

Children of the institute are giving a program of compositions of Johann Sebastian Bach on March 24. The junior orchestra (Edward Buck, conductor) is to play a Bach overture and chorales.

Lionel Nowak, young American pianist, who has had all his training at the Cleveland Institute of Music, receiving the degree of Bachelor of Music and the Artists' Diploma, was soloist recently at a pair of concerts of the Cleveland Orchestra (Dr. Artur Rodzinski, conductor). He played a Rachmaninoff concerto. O.

Zeckwer-Hahn Philadelphia Musical Academy

PHILADELPHIA.—The faculty recital of the Zeckwer-Hahn Philadelphia Musical Academy on March 8 brought an all-Brahms program presented by Florence L. Manning, soprano; Raymond Brown, Louis Pearlman and Julius Künstler, violins; Marion Dougherty, Joseph Allard and Ruth Handbury, piano; Kenneth White, accompanist. Three sonatas for violin and piano were offered, and Miss Manning's numbers included Sapphic Ode, Vergebliches Standchen, Wie Melodien zieht es mir, and Meine liebe ist grün. The performances were in accordance with the high artistic standards of the school. The various sonata interpretations were fraught with skill and musical vitality, and the songs were projected with consummate taste and technic.

The junior pupil's recital took place on March 10. Composers represented in the list were Maxim, Borowski, Schumann, Corelli, Beethoven, MacDowell, Mendelssohn, Nachez, Clementi, Koeling and Mozart. The players were Rhea Gelman, Wilfred Romanoff, Irene Fineman, Doris Warshaw, Eleanor Perazzoli, Virginia Park, Ruth Barnhause, Arthur Mondelli, Fanabel Block, Shirley Gelman, Louis Gershman, Alice Chester, Harriet E. Miller, Norman Bershaw and Marcia Riskoff, assisted by Florence Reid, organist. The youngsters displayed technical adequacy and commendable fidelity to rhythm and tone shading. They have, too, an obvious zest in performance and understanding of content. G.

Berúmen Plays at Medical Center

Ernesto Berúmen, concert pianist, gave a program of piano compositions of many nations at the new auditorium of the New York Cornell Medical Center on February 22. Mr. Berúmen also included a group of two-piano works, with the assistance of Mrs. Berúmen. The artist has been requested to appear there again next season.

Music Events in Paris

(*Continued from page* 5)

Another concert *para personas de gusto* was played in the Studio by Gerard Hekking, cellist, Merckel and Volant, violinists, and Jean Doyen, pianist. One of the enjoyable and rare aspects of the Hekking concerts is that they are given for the music itself, another is that they are frequented by people to whom music is a vital thing. The other evening the Mozart quartet No. 17, the Fauré piano quartet, and the Franck quintet were heard.

OTHER CONCERTS

Other musical events included a lecture by René Dumesnil on Le Romantisme Musical en France, given at the French Section of the "Amitiés Internationales"; an evening of modern Polish music (Fitelberg, Szalowski, Gradstein and Labunski) in the studio of Mme. Aline van Barentzen; a performance of Purcell's The Fairy Queen, by the Ars Musica; a recital by a young Polish violinist, Waclaw Niemczyk, and a rollicking concert by the Comedian Harmonists, singers of music from the classics to jazz.

FRANÇOIS LANG WITH ORCHESTRA

The young French pianist, François Lang, was soloist with the Pasdeloup Orchestra, under the direction of Jean Morel. He played the Schumann concerto. Mr. Lang has a splendid grasp of the work. He delivered the technical parts neatly and brilliantly; the melodic episodes he made soaringly lyrical. His success was conclusive and he was rewarded with numerous recalls.

Other orchestral items of the week-end were the first performances of Jeunesse, by P. O. Ferroud (Lamoureux Orchestra); Valse Triste by Ladmirault, Sonatine by Pierre Lucien, for piano and orchestra (Lamoureux); Chant de Mistral, for violin and orchestra, by Francis Casadesus (Lamoureux); Tam-Tam, symphonic poem, by Henri Tomasi (Pasdeloup); and the restoration of Paul Paray's Jeanne d'Arc Mass (Colonne Orchestra).

BREVITIES

Your correspondent gave a tea for Oscar Fried, at which a piano program was played by Rock Ferris.

Noréna is singing Mimi in Boheme this month at Turin, Monte Carlo, and Naples.

La Princesse Lointaine, by Witkowski, is to be created at the Paris Opéra.

Metropolitan Opera

(*Continued from page* 17)

two, the Strauss opera was the best. Goeta Ljungberg's portrayal of the title rôle was her finest achievement. In magnificent voice, she sang the difficult score with consummate ease and brilliant effect. She was called before the curtain times too numerous to count and received an ovation. Frederick Jagel replaced Max Lorenz as Herod and acquitted himself with distinction. He sang extremely well and acted the part as well. One must again state that no matter what the rôle may be, Jagel may be depended upon to acquit himself splendidly. He, too, was fêted by the delighted listeners. The balance of the cast was the same as before, including Dorothee Manski as Herodias and Friedrich Schorr, the Jokanaan. Karl Riedel, replacing Artur Bodanzky, gave the score an authoritative reading.

The Cavalleria Rusticana performance was extremely poor, with the exception of Carmela Ponselle, who gave Santuzza a vivid and forceful portrayal. Her rich, vibrant voice was heard to advantage and her aria was vigorously applauded.

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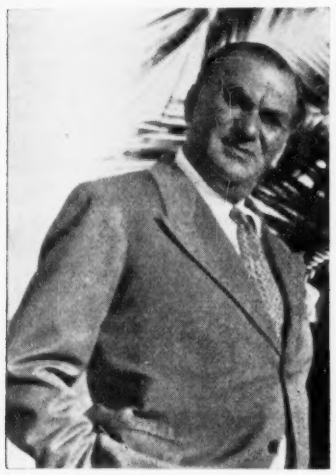
Studio Notes

WILLIAM THORNER

Among those studying with William Thorner at his New York studio is Evelyn Laye, English musical comedy artist. Mr. Thorner considers Miss Laye grand opera timber, and she is preparing repertoire with him.



WILLIAM THORNER

Also included in the list of prominent personalities working at the Thorner headquarters are Mr. and Mrs. Lawrence Olivier, of the cast of The Green Bay Tree.

Mr. Thorner has been invited to hold a master class in London next summer, but plans to remain with his American pupils.

A. VERNE WESTLAKE

March 14 witnessed the regular Fortnightly Musicale arranged by Mrs. Alex. Graydon at the Westlake Studios, New York, beauty and enthusiasm characterizing the affair. Miss Weidman, artist-pupil of Dr. Westlake, played with poetic appreciation a group of Chopin works, as well as a composition by Henry Holden Huss. Emerson Conzelman, tenor, ably supported at the piano by Evelyn Booth, offered songs, which he interpreted with good diction. Mrs. Forsythe, dramatic soprano, revealed a voice of power, purity and range in her songs. She had her own coach, Mr. Jacke, as accompanist. A talk, How to Enjoy Music, was uniquely presented by Dr. Sigmund Spaeth. Mary Ledgerwood, contralto, interpreted well-chosen songs with appreciative expression; Harvey Brown was her ideal accompanist. Fred D'Elia, artist-pupil of Dr. Westlake, played the Schubert-Liszt Erlkönig with fire, and Walter Green, in fine baritone voice, offered songs with Fred Kirschner at the piano. F. W. R.

LEONARD RUDKO

Recent activities at the studio of Leonard Rudko, vocal teacher, include the presentation of several of his pupils before a group known as the Friends of Soviet Russia on March 10. Those participating were Rose Renard, dramatic soprano; Dorothy Berman, coloratura soprano; Albert Chaskin, tenor; Boris Voronovsky, baritone, and James Phillips, basso. The program was made up mainly of operatic arias, Russian folk-songs and modern compositions.

Mr. Chaskin is singing over Station WNEW on Wednesdays and Saturdays in a program entitled Lyrics and Songs, in which he is accompanied by Mahama Shereta, pianist.

Minna Kahn, pianist, and Irene Hajos, soprano, were heard in joint recital in New Brunswick, N. J., on March 7.

FRANCESCO B. DE LEONE

Clifford Smiley, youthful pianist, recently was heard in the first movement of Schumann's A minor concerto with a symphony orchestra of about 100 players at the Goodyear Theatre, Akron, O. Clifford is a pupil of Francesco B. De Leone, who also organized the orchestra. Mr. De Leone is presenting performances of The Bohemian Girl on April 13 and 14 at the same theatre with his newly formed Light Opera League. There will be orchestra, chorus and ballet in the production.

MAY STONE

Among the artist-pupils of May Stone, Charlotte Bruno, mezzo soprano, sang the Sandman in Hänsel and Gretel at the opening performance of the San Carlo Opera Company at the Casino Theatre, New York, on February 22; Maddalena in Rigoletto on February 23, replacing another singer who was unable to appear; on March 3 Siebel in Faust. Previously Miss Bruno had sung numerous rôles with the company in Richmond, Va.; Washington, D. C., and Newark, N. J. On February 27 she represented the San Carlo Opera Company at a concert for the Honorary Legion of the Police.

Erna Miru, dramatic soprano, sang Santuzza in Cavalleria Rusticana at the Cosmopolitan Theatre, New York, on March 15 and has a number of operatic engagements for the near future, when she will sing the prima donna rôles in Aida, Carmen and Madam Butterfly in New York.

Some of the artists appearing in Manhattan Snapshots over Station WHOM every Sunday are Miss Bruno, Maria Casos, Elise Milaine, Suzanne Keener, Isabel Mullen, Betty Wayne, Salomea Zelnick, Ralph Hunsecker (courtesy of Estelle Liebling) and the May Stone Singing Ensemble.

DELIA VALERI

Delia Valeri, vocal teacher, recently presented her pupil, Adelina Martinolich, dramatic soprano, at her New York studio. Mrs. Martinolich sang two numbers by Donaudy and two operatic arias—the "Suicidio" from Ponchielli's Gioconda and one from Cilea's Adriana Lecouvreur. The singer proved to be the possessor of a voice of unusual power and range, and capable of negotiating dynamic difficulties through excellent use of *mezza voce*. Throughout the program she showed ease in producing her high notes, due to her skillful breath control. The large audience, which included many musicians, gave Mrs. Martinolich warm appreciation and applause. S. B.

CARL AND AUGUSTA TOLLEFSEN

Fourteen pupils, pianists and violinists, shared the March 9 program at the Tollefsen Studios, Brooklyn, presenting works ranging from Bach and Haydn to Rubinstein and Wieniawski. On March 10 two dozen players of violin and piano collaborated in a varied program of soli and one ensemble work, Pleyel's double quartet, op. 8.

FRANCIS ROGERS

Gean Greenwell, bass, artist-pupil of Francis Rogers of New York, sang the rôle of Omar in the performance (the first in America) of Weber's Abu Hassan at the MacDowell Club on March 23, 24 and 25. He will also sing the title rôle in Elijah with the Bridgeport (Conn.) Choral Society on April 10.

LA FORGE-BERÚMEN

The weekly broadcast of the La Forge-Berúmen Studios was heard on March 7 and presented Emma Otero, coloratura soprano, John Lombardi, baritone, and Frank La Forge, composer-pianist, their teacher. Miss Otero was heard in an aria and Spanish songs and in all her work gave pleasure with her clear and agile voice and understanding of musical content. Mr. Lombardi has a rich, full voice and in his singing of English and Italian showed good enunciation. His interpretation of the Il Balen aria from Trovatore was especially well done. Mr. La Forge was at the piano for his singers and gave his usual artistic support.

Elsa Bottorff, contralto, and Harold Dart, pianist-accompanist, presented the musicale on March 14. Miss Bottorff revealed a voice of depth and color and she applied it skillfully. Mr. Dart played two soli and all the accompaniments and distinguished himself in both capacities. He has a fluent technic and much musical feeling. D.

SUSAN S. BOICE

Isabel Burns, soprano, Blanche Whitley, mezzo, Emily Rappleyea, contralto, Elizabeth Topping, pianist, and Mary Connor, accompanist, took part in the monthly musicale given by Susan S. Boice at her studio in Steinway Hall, New York, on March 18. The singers were heard in soli and ensemble numbers, in which artistic endeavor was apparent to all. Miss Topping played Brahms and Scarlatti piano music with technical and musical clarity, and the audience was markedly attentive and applausive. F. W. R.

I. J. SCHANES

Among those appearing in a recent recital at the Newark (N. J.) studio of I. J. Schanes, pianist and teacher, were Jonas Chagy, winner of a Juilliard fellowship, and Martin Greenstein, fourteen-year-old piano prodigy.

HANNA BROCKS

Hanna Brocks, soprano and teacher of New York, is having an active season with her pupils from New York and out of town. Among the latter are Mrs. Robert Sterling Mark and Marianne Carter, both from

HANNA BROCKS

Cooperstown, N. Y., who began to study with Miss Brocks during her first summer season at Oneonta, N. Y. Miss Brocks plans to go there again this summer for her third session, having already had inquiries from students in that locality, of whom a number are doing professional church and concert work. Miss Brocks will give a studio musicale with her New York pupils at the close of the season.

Hofmann Plays Recital in Houston

HOUSTON, TEX.—Josef Hofmann's recital at the City Auditorium on March 15 was the reason for the largest house of this concert season and tumultuous applause. Hofmann's playing was genuinely poetic, while his delicate pianissimos and thundering fortissimos evoked delighted approbation from his hearers. Hofmann came to Houston from Mexico City, where he had given six concerts in fifteen days. He will play recitals in four cities in Texas before returning to New York. K. B. M.

Winslow Cheney in All-Bach Program

Winslow Cheney gave a vesper organ recital on March 18 at the Church of the Neighbor, New York. The program was dedicated to Willard Forshew, for thirty-five years organist at this church (1872-1907). Mr. Cheney played six excerpts from the works of Johann Sebastian Bach, including the toccata and fugue in D minor, two chorale preludes on Nun Komm' der Heiden Heiland, sonata No. 2 in C minor, concerto No. 1 in G major, two chorale preludes, and the toccata, adagio and fugue in C major.

McClanahan Presenting Four Lecture-Lessons

The educational department of Carl Fischer, Inc., is presenting Richard McClanahan in a series of four lecture-lessons in the recital hall of the firm's New York headquarters. The lectures are given on Monday mornings. The subject is Applying the Matthay Principles of Technic and Interpretation to the Standard Teaching Repertoire for Piano.

Fifth Concerto Concert at Juilliard

The fifth concert in the course of six orchestral programs illustrating the literature of the concerto was given at the Juilliard Graduate School, New York, on March 23. Rosina Lhevinne, John Erskine and James Friskin were heard in the Bach concerto for three pianos; Hans Letz and Albert Stoessel in the same composer's concerto for two violins; Carl Friedberg in the Brahms concerto in B flat for piano.

ADOLPHE DUMONT
MUSICAL DIRECTOR
W. G. N. Chicago Tribune

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Publications

Reviewed by R. M. Knerr

Book

Stephen Foster, America's Troubadour; by John Tasker Howard.

When the composer of Old Folks at Home and other immortal songs died in penury in Bellevue Hospital, New York, seventy years ago, the world did not fully appreciate his genius, but it has since made belated amends. John Tasker Howard, perhaps best known for his book, Our American Music, has now done a conscientious and carefully documented study of Foster's life and work. In many respects, it is the most complete summing up of the facts known about this outstanding American ballad composer that has been published anywhere. Mr. Howard has made careful use of all the available sources, published material and "mementos that" remain. His preface contains a long list of acknowledgments to various persons who have aided in unearthing new material and other evidences of Foster's touching life story. The author's diligence in checking one record against another is evidenced in his consulting the New York City directories to verify the residence places of the composer in various years. The matter of Foster's income is gone into thoroughly by means of old financial statements of publishers and the like, the interesting fact being established that he would have had enough to live on frugally and decently almost to the end of his life, if he had been more orderly in his financial affairs.

However, the more colorful human relationships of the "troubadour's" existence are the things that add charm to this biography, as laid bare in numerous excerpts from letters, diaries and the like. It is a typical cross-section of American life in the latter part of the last century, from which the characters of the frail but lovable musician and those of his family and friends emerge with life-like distinctness. There are exhaustive details about the genesis and fate of his various compositions, and also an interesting incidental estimate of their artistic value.

Without displacing the several previous and substantial studies of Foster (such as the excellent but less detailed one by Harold Vincent Milligan), Mr. Howard's human and friendly narrative may be said to mark a new standard of completeness. It includes a final chapter on Foster's fame in later years, with a description of the various memorials to him and especially of Foster Hall, the unique treasure house of mementos established in Indianapolis by Josiah Kirby Lilly, to whom the book is dedicated. There are appendices giving a chronological outline of the events in the composer's life, a listing of his published works and of the authors to whose words he composed music, and a bibliography of works on Foster. Numerous half-tone illustrations lend verisimilitude and charm to the book. (Thomas Y. Crowell Company, New York.)

For Cello and Orchestra

Concerto for Cello and Orchestra, by Frederick Jacobi.

Following the success of Frederick Jacobi's works in many forms, including his string quartet on Indian themes, it is interesting to see this American composer essaying an extended composition for cello and orchestra. This brief work in three movements is scored for an orchestra of economical dimensions and requires only twenty-one minutes for performance. The sections are marked Allegro cantabile, Allegretto, and Allegro ritmico. The first movement opens with a vigorous theme for the solo instrument, developed with considerable ingenuity, the strings supplying at times a syncopated rhythmic accompaniment which gives an air of suspense and animation. The Allegretto, marked *misterioso*, provides a tripping figure for the cello which is seconded in subdued writing for woodwinds and pizzicato effects for the strings. The final section is vigorously rhythmic, the accompaniment providing a decisive and rather martial figure, while the solo instrument is given many opportunities for songful expression and elaborate *bravura* work. The originality and authentic racial quality of the composer's speech are obvious. The instrumental scoring is for two flutes, two clarinets in A and B, two bassoons, two horns in F and the usual strings. A version for cello with reduced accompaniment for piano is also published. (Universal Edition, Vienna; Associated Music Publishers, New York, agents for the United States.)

Reviewed by F. W. Riesberg

For Piano

Paysage (Landscape), by Granville English.

A bright piece in sixteenth notes fitting the pianistic hand well. It is crisp and pleasing throughout, with a fortissimo climax, dying away and ending on an 8-6-5-2 chord, which is merely a variation of the tonic, but leaves the piece a flavor all its own. (J. & W. Chester, Ltd., London.)

For Mixed Voices

Schir Eres, Palestinian Cradle Song, a cappella, by Boris Levenson.

Said to be an ancient song of Jewish mothers in Palestine, this cradle song is set by Levenson, the Russian, for unaccompanied voices in four-part harmony, in effective fashion. Augmented seconds and the minor scale prevail, making it rich in harmonic texture, yet not difficult. It reaches G above the treble clef in climax. English and Russian text.

The Spinning Wheel, Armenian folksong, a cappella, by Boris Levenson.

This has an oriental flavor, somewhat resembling the Jewish music of Poland. It is built on the harmonic minor, ending in slow movement, and a major key at the close. In English and Russian. (M. Witmark & Sons, New York.)

From Our Readers

(Continued from page 20)

States. On the one hand, we have thousands crying for a chance to work and on the other we have millions of people starving for want of music, drama, and the spiritual things of life. Could we not by one brilliant stroke of the imagination bridge the gap between these two and rear an edifice out of which would stream the inspiration, the light and the joy to strengthen the morale of the whole nation?

Could not the government through its Civil Works Administration or some other agency organize a civic opera in every community of 100,000 or more? A capable organization in each city, selected for the experiment, could utilize local musicians, local singers, local stagehands and scenery painters in the production of opera at popular prices. Noted artists could be employed to tour the country and collaborate with local groups. Such a movement would employ thousands of people; it would furnish inspiration for millions; it would provide the mightiest stimulus for higher living and thinking this nation has ever had. For this plan, we ask your earnest consideration, suggestion, and co-operation.

Sincerely yours,
LUCY GATES-BOWEN.

Crooning and Cats

New York, N. Y.

To the Musical Courier:

Can't something be done about these nasal yawpers who infest the radios these days? Needless to remind one in your position of what is happening to make the nights hideous. Last evening, after a hectic day's activity, the writer repaired to his hotel room, turned the dial in quest of a little restful music, and what did he get? Granting that, by this time, the moon had finally made its way over the well-worn mountain top:

"Do you remember the night,"
"You're all that I—"
"I know she's waiting,"
"Take me in your arms,"
"Love me, share my life,"
"I know she's waiting,"
"Oh, Dinah, is there anything Finah?"
"Can you forget the night I met you?"

—Well, that's the schedule I had to endure, no matter which station I turned to.

Then, there were the sickly, sensuous accompaniments and all the other slush dished out for the entertainment of the mentally inferior—not one real musical, cultural, edifying feature on the air during the whole hour. So, like thousands of others these evenings, I turned the whole thing off in utter disgust.

Don't some of these censors need censoring? Cardinal O'Connell, of Boston, some months back, issued a splendid protest against the army of crooning idiots that are ruining the listening habit—a protest so well thought out as to find its way to the press wires of the country and into the columns of great newspapers. I certainly praised the Cardinal for his excoriation of the radio moaners and sick-voiced imbeciles that infest the air. And Walter Damrosch performed a like service to suffering humanity when he made recent reference to them as "individuals who think they can sing—and really do sing—like dying cats."

Horace Greeley, when editor of the New York Tribune once had a shortage of competent reporters, and was advised by a friend to send up to Yale and Harvard and secure a number of "bright young minds," bring them to New York and train them for journalistic careers. He did so, but after a few months' trial of the newcomers, his friend dropped in on him and inquired how the new boys had turned out as reporters. Greeley looked up, flushed-faced, and, throwing up his hands, exclaimed:

"Ye Gods! Of all the horned cattle, excuse me from the college student!"

And so, I say:

"Of all the horned cattle, excuse me from the radio crooner!"

Yours truly,
CHARLES R. BAKER.

Tagging Toscanini

Yonkers, N. Y.

To the Musical Courier:

Francis D. Perkins, in a recent review of Toscanini's playing of the fourth symphony of Brahms appearing in the Herald-Tribune, remarks "that one felt that one had just heard the symphony for the first time."

Do we not all fall into that error when it comes to a Toscanini performance? Assuredly we do. Yet an error it is undoubtedly. On hearing Haydn's Clock Symphony under Toscanini's magic guidance yesterday afternoon I said to myself that Haydn could not have written such a beautiful work. Nonsense. He did.

A prominent critic who wrote an enthusiastic review on the Bayreuth Parsifal of 1925 conducted by Muck, told me recently that anyone who did not hear Toscanini conduct Parsifal had not heard it at all.

There is of course no such thing as an exact science as far as musical criticism is concerned (perhaps no science at all) but we should have better memories at least and we must not become too emotional in fixing the worth of a musical work or its performance.

Granting that Toscanini has no equal today in conducting Wagner, aye and Beethoven, and Mozart as well (I could name a few more, but these will suffice), isn't it only a few years ago that Furtwängler made a sensation here when making his American début with Brahms' first symphony? I heard him do the fourth with the Berlin Philharmonic and I can say that it was authentic Brahms and that it was excellent orchestral playing. One could ask for no better.

Is it so long since Muck conducted Beethoven's Eroica here, and did anyone (not excepting Toscanini) play the Eroica better than Muck did with the Boston Symphony men of his day? Was there ever a better orchestra? Are we not all raving over Stokowski's uncanny perfection of orchestral technic at every one of his New York concerts? (Technic is only a small part of his accomplishments.)

Of course we are. I consider Toscanini the peer of all living conductors, but I remember performances of Wagner's Meistersinger under Franz Schalk, of Tristan under Mahler, of Fidelio under the same conductor which were by no means negligible. Neither was Muck's reading of Parsifal, notwithstanding the change of heart of the distinguished critic to whom I have referred before.

It comes to this. Did Hans Richter conduct the Ring as Wagner meant it? Did Anton Seidl and Felix Mottl know how Tristan should be played, or Hermann Levy what were the ideas of Wagner on Parsifal? These men worked under the master himself. They should have known. Presumably they did. Let's be sensible. Toscanini is great, but there were other great conductors before him. (I hope and believe that there will be some after his retirement, which in the opinion of one of his most devoted admirers, would be a calamity.)

Sincerely yours,
ALFRED LIEBAN.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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THE CAST OF DER FREISCHÜTZ

as presented in tabloid form by pupils of Berta Gerster Gardini for the Middle Bronx Workmen's Club, New York City, on February 24. The participants were (seated), from left to right: Sofie Messinger, Lillian Odze, Maria Schenkel, Helen Curtiss, Charles Sorce. Standing: Lydia Trabinger, Hilde Schenkel, Mildred Tisch, Fernand Larband, A. Kenjon, Ben Green and Wallace West. The costumes of the young ladies in the cast were made by Mrs. Helen Stanade Curtiss.

VIRGINIA COLOMBATI,

teacher of Josephine Lucchese who has been singing with the San Carlo Opera Company.

ALVIN RUDNITSKY and FREDERICK HAHN,

violin prodigy and president-director of the Zeckwer-Hahn Philadelphia Musical Academy, Philadelphia. Alvin, who is eleven years old, a native of Philadelphia, and has received his violin training from Mr. Hahn, will make his début in the Foyer of the Academy of Music, April 4. At the age of eight he played on the children's hour over the radio with Chris Graham, the original Uncle Wip. Toscha Seidel has heard and encouraged the boy, and Ben Stad, after hearing Alvin, loaned him a fine violin from the Landolphus collection brought over recently from Paris. He has also loaned the boy a Tourte bow, the value of which is $1,000, and the double violin box, the only one in existence of its kind, that belonged to Eugene Ysaye. (Photo by Richard T. Dooner.)

HENRI DEERING

presents Monday evening broadcasts regularly over NBC.

JOSEPH and ISIDOR ACHRON

will give a sonata recital at Town Hall, New York, on April 6, when they are to play works of Beethoven, Franck and Saint-Saëns. (Photo by Maurice Goldberg.)

REINALD WERRENRATH

has returned to the NBC networks for a series of three recitals each week, which began on March 1. The baritone broadcasts from Chicago over the WJZ network on Monday and Friday afternoons and on Wednesday evenings.

OLIVE BOND

sang the rôle of Micaela in Carmen with the San Carlo Opera Company in Buffalo, N. Y. (her début), in December; also in Binghamton, N. Y., and Wilkes-Barre, Pa., with the New York Opera Company. Later appearances in New York were as soloist at the Women's University and Sorosis clubs. On March 21 she appeared in Jamaica, N. Y.

FRANTZ PROSCHOWSKI

held a master class in St. Louis, Mo., recently and is now back in his New York studios.

HAROLD DICTEROW,

young violin pupil of Vladimir Graffman of New York, played on March 11 for Akiba Eger Lodge.

BRUCE SIMONDS,

pianist, has concluded a series of eight recitals at Yale University in which he presented the complete piano sonata literature of Beethoven.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Morse, N. Y.

RALPH LEOPOLD

Pianist

Has Returned to New York from a Concert Tour of the Middle West, Northwest and Eastern States